

# SCREENLAND

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Gary Cooper and  
Patricia Neal

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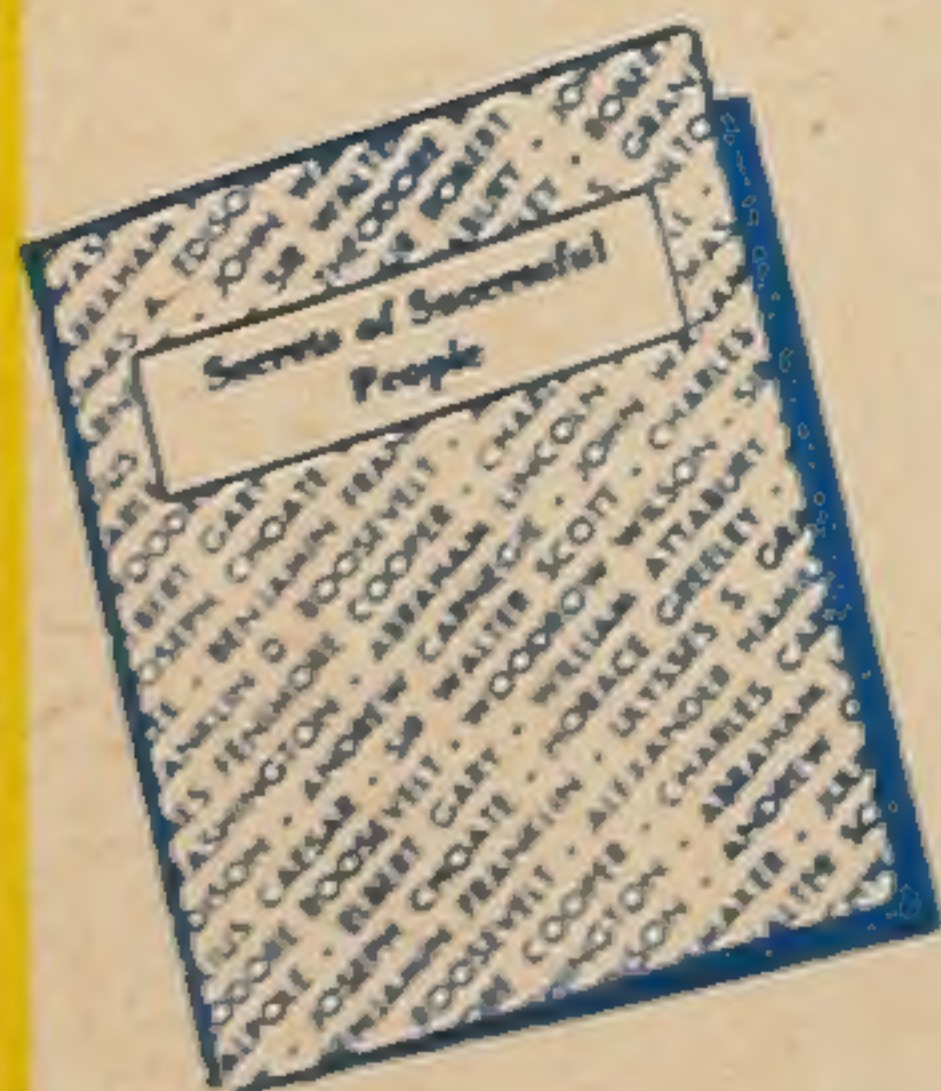


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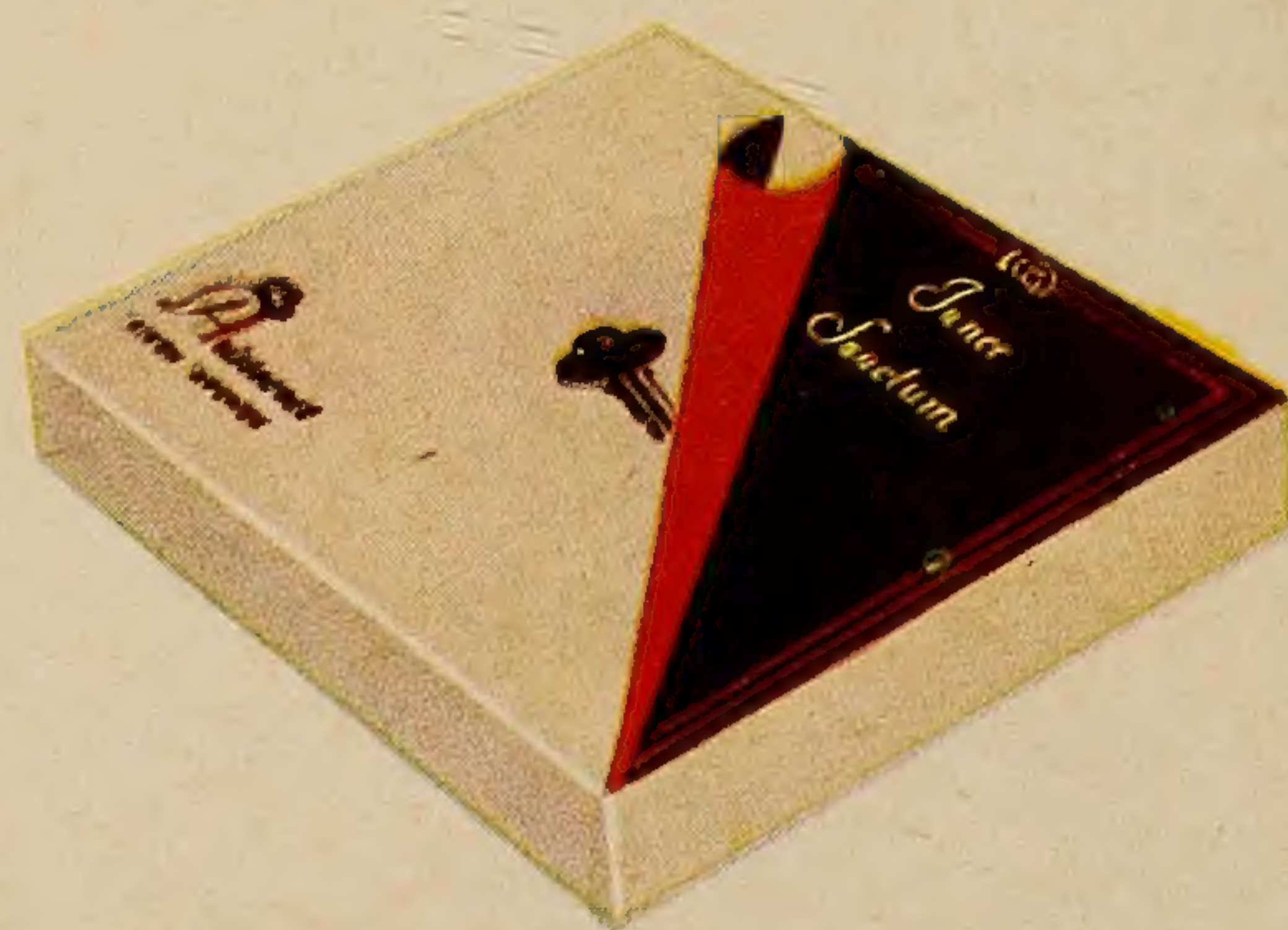
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JUN 20 1950

No, Annie doesn't love here any more. Time was, when on this very bench, she and Harry, hovering vaguely on the fringe of an engagement, kissed and kissed again. Then suddenly it looked as though the orange blossoms and the wedding march were just around the corner. Now the romance was all over. Somehow Harry had simply eased himself out of her

## Annie doesn't LOVE here any more

life . . . and she didn't know why\*. Furthermore, she never would know.

You may go week-in and week-out without halitosis\* (unpleasant breath) and then, some day, when you want to be at your best, it catches up with you . . . to put you in the worst possible light.

The insidious thing about halitosis is that you, yourself, may not know when you are guilty of it . . . and even your best friend won't tell you. Moreover, it is so prevalent that anyone is likely to have it at some time or other.

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While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors it causes.

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### LISTERINE ANTISEPTIC

*the extra-careful  
precaution against Bad Breath*



VACATIONING? Take Listerine Antiseptic along—Because of safe germicidal action, it is an efficient first-aid in cases of minor cuts, scratches and abrasions. By the way, it helps take the sting out of mosquito bites.





# Don't be Half-safe!



by  
**VALDA SHERMAN**

**At the first blush of womanhood** many mysterious changes take place in your body. For instance, the apocrine glands under your arms begin to secrete daily a type of perspiration you have never known before. This is closely related to physical development and causes an unpleasant odor on both your person and your clothes.

**There is nothing "wrong"** with you. It's just another sign you are now a woman, not a girl... so now you *must* keep yourself safe with a truly effective underarm deodorant.

**Two dangers**—Underarm odor is a real handicap at this romantic age, and the new cream deodorant Arrid is made especially to overcome this very difficulty. It kills this odor on contact in 2 seconds, then by antiseptic action prevents the formation of all odor for 48 hours and keeps you shower-bath fresh. It also stops perspiration and so protects against a second danger—perspiration stains. Since physical exertion, embarrassment and emotion can now cause apocrine glands to fairly gush perspiration, a dance, a date, an embarrassing remark may easily make you perspire and offend, or ruin a dress.

**All deodorants are not alike**—so remember—no other deodorant tested stops perspiration and odor so completely yet so safely as new Arrid. Its safety has been proved by doctors. That's why girls your age buy more Arrid than any other age group. More men and women use Arrid than any other deodorant. Antiseptic, used by 117,000 nurses.

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# SCREENLAND

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Exclusive Photos by PICTORY

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ON THE COVER, GARY COOPER AND PATRICIA NEAL,  
STARRING IN "THE FOUNTAINHEAD," FOR WARNERS

SEPTEMBER, 1949

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Whatever it is  
that French women  
have ...  
Madame  
Bovary  
had more  
of it!



M-G-M presents

**JENNIFER JONES**  
**VAN HEFLIN**  
**LOUIS JOURDAN**

# Madame Bovary

with **CHRISTOPHER KENT** • **GENE LOCKHART** • **FRANK ALLENBY** • **GLADYS COOPER**

and **JAMES MASON**

Portraying  
**GUSTAVE FLAUBERT, THE AUTHOR**

The Madame Bovary Waltz  
and Themes From "Madame Bovary"  
available on M-G-M Records

Screen Play by **ROBERT ARDREY** • Based on the Novel by **GUSTAVE FLAUBERT**  
Directed by **VINCENTE MINNELLI** • Produced by **PANDRO S. BERMAN**

A METRO-GOLDWYN-MAYER PICTURE



**T** stands for the **Terrible Time** that most women have every month in their struggle with belts, pins and external pads. Sanitary protection has been called women's oldest problem and until recently little progress has been made toward its solution.

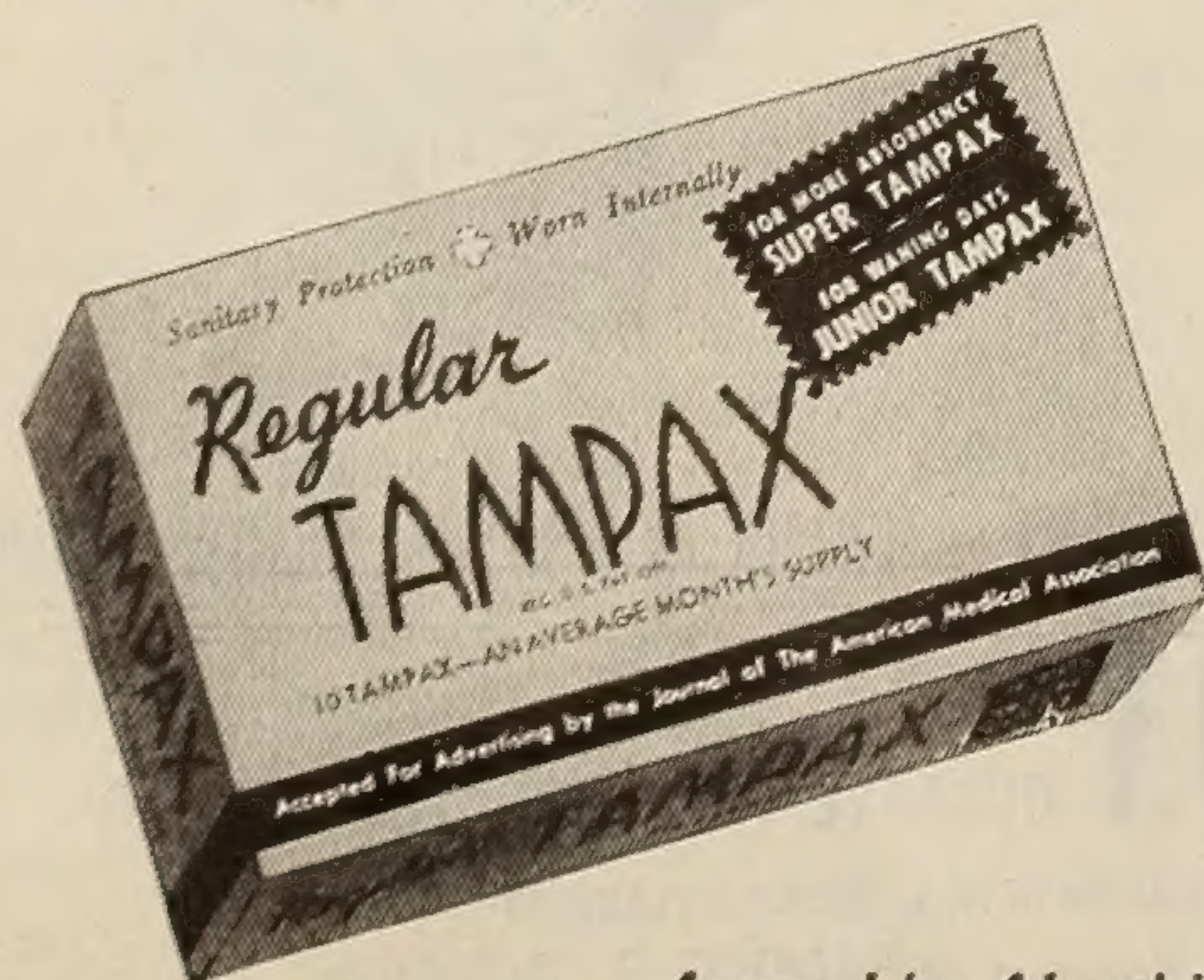
**A** stands for **Another Way** to deal with this problem —by means of "Tampax," a doctor-invented device which absorbs while being worn internally instead of externally. Made of highly absorbent cotton, it is inserted with patented applicator.

**M** is for the **Millions of Women** (yes, actually millions) who have already adopted this miracle Tampax — college students, secretaries, trained nurses, housewives, sales girls, athletes, actresses—all kinds of women all over the world!

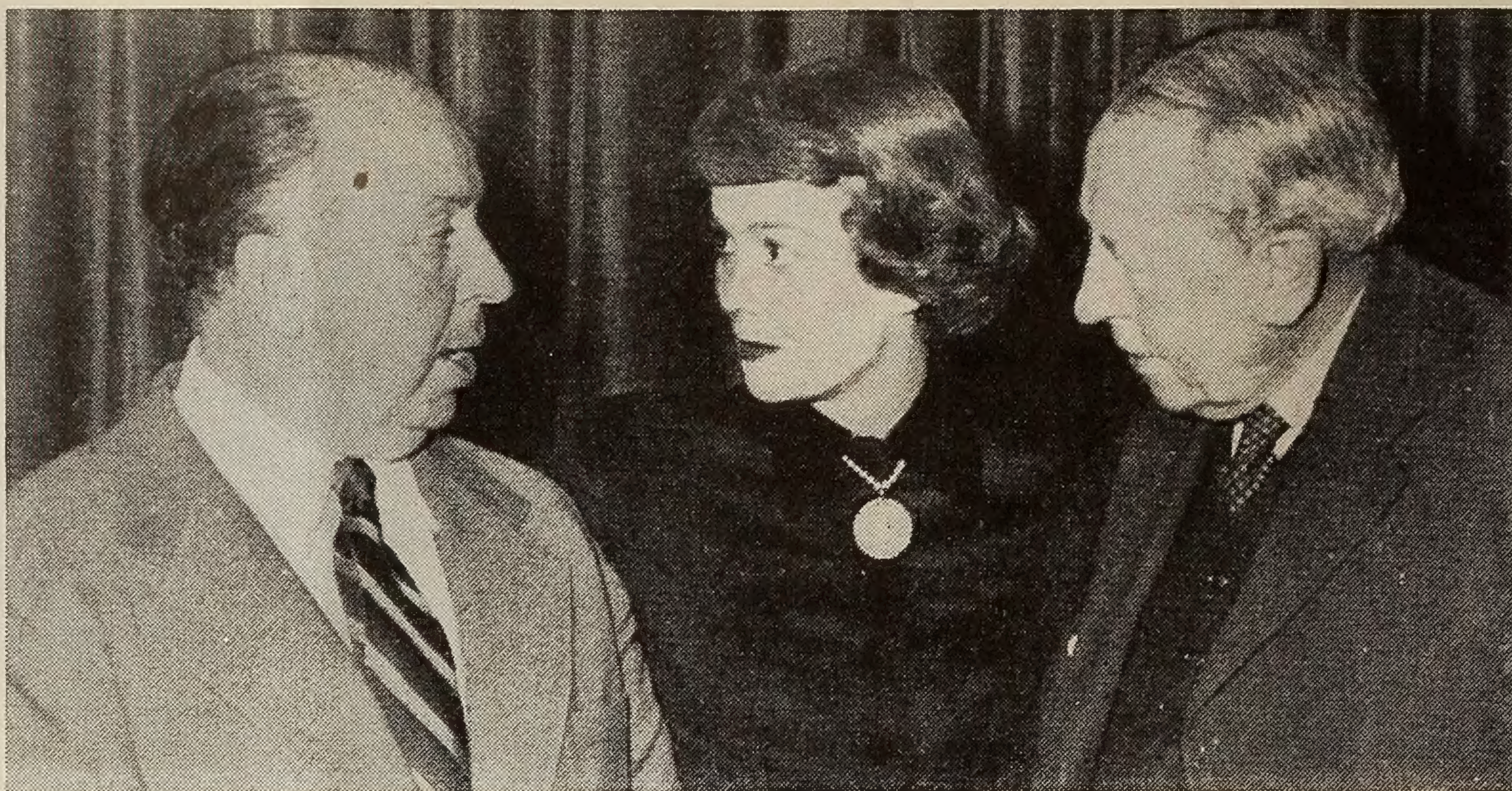
**P** indicates the new **Poise and Confidence** resulting on those days from the use of Tampax. No odor can form. No chafing. You can't even feel it. Wear it in tub or shower bath if you like. Easy disposal.

**A** represents the **Absolute Certainty** that no single bulge or ridge under your dress or skirt will be caused by Tampax. It simply *can't*, because Tampax is worn internally. It's only one-ninth the size of the other kind!

**X** stands for all the **Ex-Users** of external pads who now march up to their drug or notion counters each month and buy Tampax —3 absorbencies: Regular, Super, Junior. Average month's supply slips into your purse. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association



Producer-Director Alfred Hitchcock and Sir Kenneth Barnes, of the Royal Academy Of Dramatic Art, greet Jane Wyman after arrival in London to make "Stage Fright."

# GOSSIP IN THE LOBBY

By Weston East

It's the one he sent the President, who bet the Bogart baby would be a boy.

**J**UST how ridiculous can a rumor be! The current one involves Elizabeth Taylor and Joan Evans, who is Sam Goldwyn's sensational young star of "Roseanna McCoy." Elizabeth's mother is supposed to have complained, because Joan is getting so much publicity. The girls are at different studios; so far they haven't been up for the same part. So why would Elizabeth fear competition that hasn't presented itself—yet?

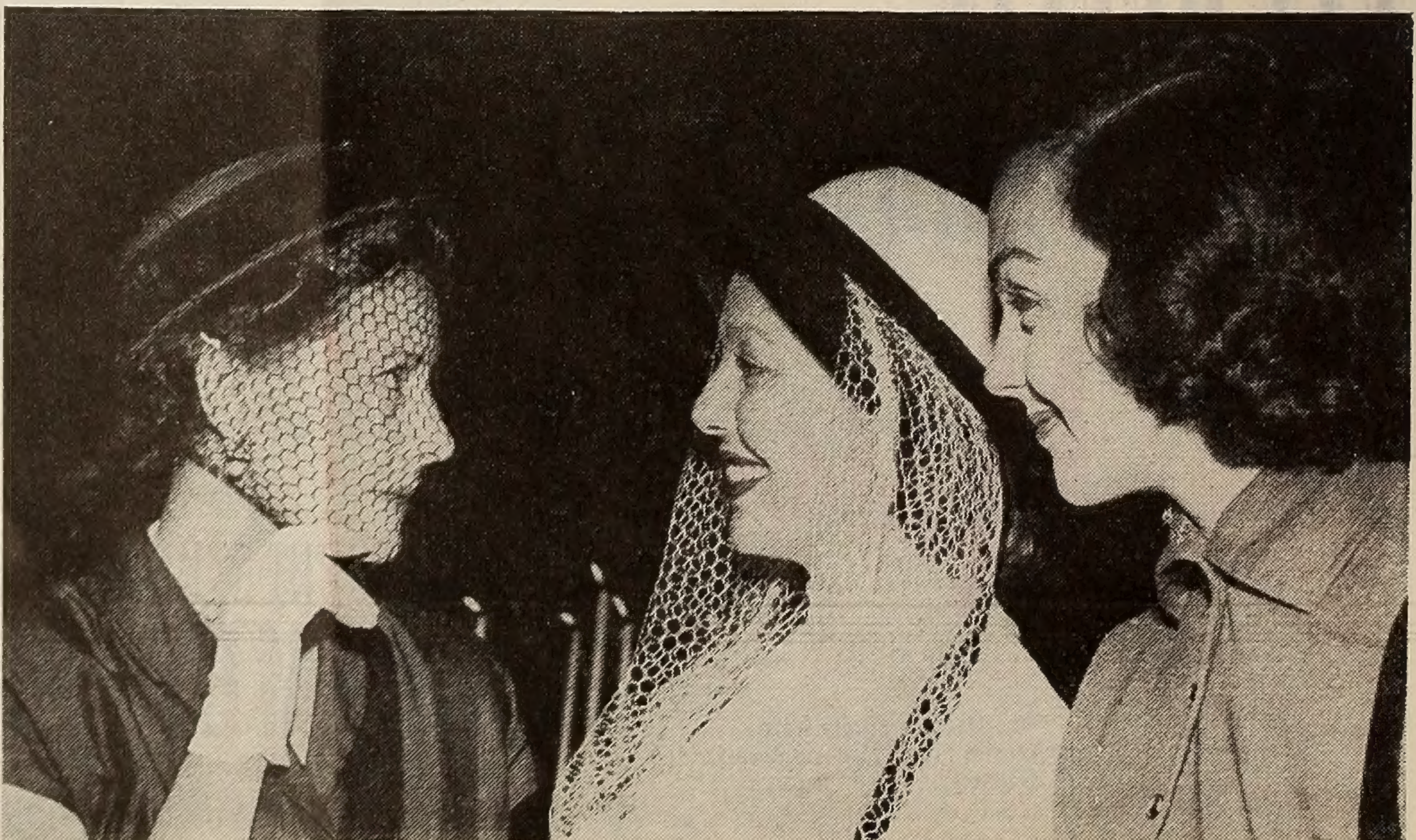
*This is the kind of story we like to print about any actor. Dan Dailey in*

Some girls have everything and Lauren Bacall Bogart is one of them. One morning at the breakfast table, her famous husband casually asked what she wanted for a fourth anniversary present. "A toothbrush," was the answer. And she wasn't kidding! Speaking of Bogey, he's just framed a cancelled \$20 check that bears the signature of Harry S. Truman.



Irene Dunne, Loretta Young, Mrs. David Niven at auction for St. Anne's Hospital.

Angela Lansbury and Peter Shaw at Mocambo before they returned to England to wed.





Paramount presents

**BETTY**  
**HUTTON**  
and  
**VICTOR**  
**MATURE**

In

**RED,  
HOT  
AND  
BLUE**

Wait'll you hear  
those **FOUR** won-  
derful tunes written  
especially for Betty  
...by Hollywood's  
No. 1 Songwriter  
**Frank Loesser!**

A  
**JOHN FARROW**

production with

**WILLIAM DEMAREST**

**JUNE HAVOC**

Produced by

Directed by

**ROBERT FELLOWS • John Farrow**

Screenplay by Hagar Wilde and John Farrow

Story by Charles Lederer

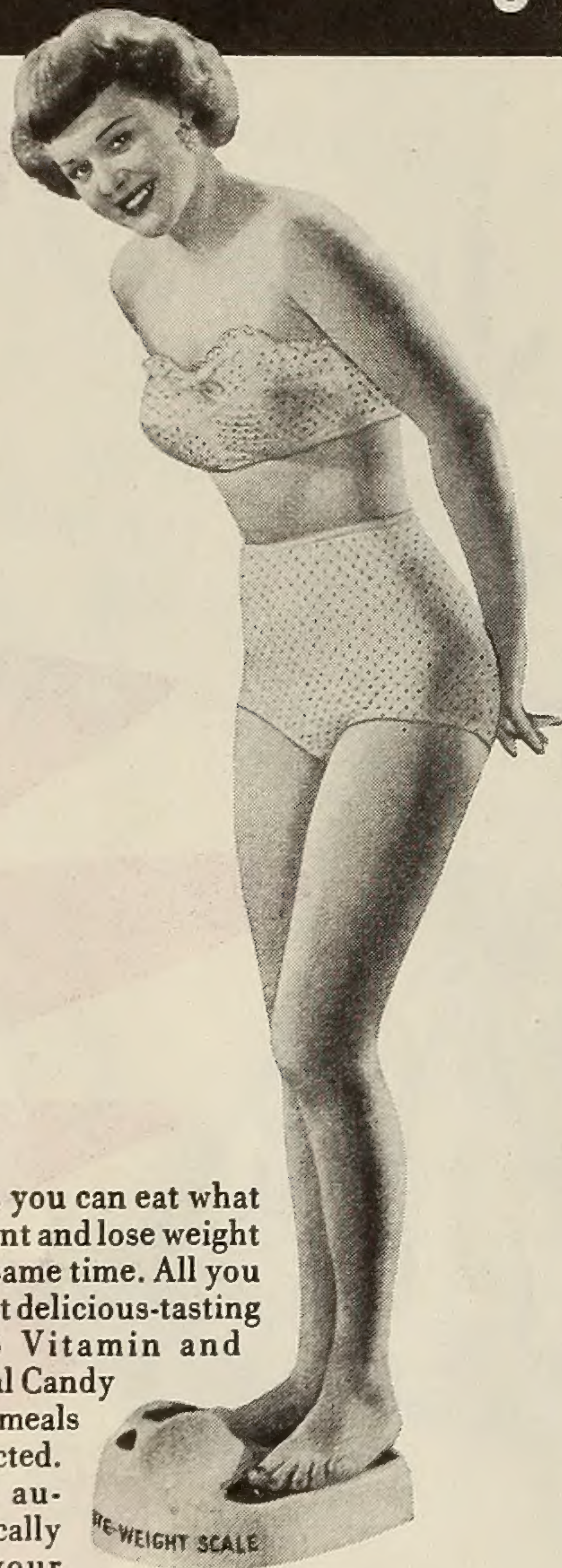
IT'S HAPPIER  
THAN NEW YEAR!

...  
IT'S ZINGIER  
THAN THE  
4TH OF JULY!

...  
IT'S THE BIG  
MUSICAL FUN-SHOW  
OF '49!



# How You Can LOSE WEIGHT Without Dieting

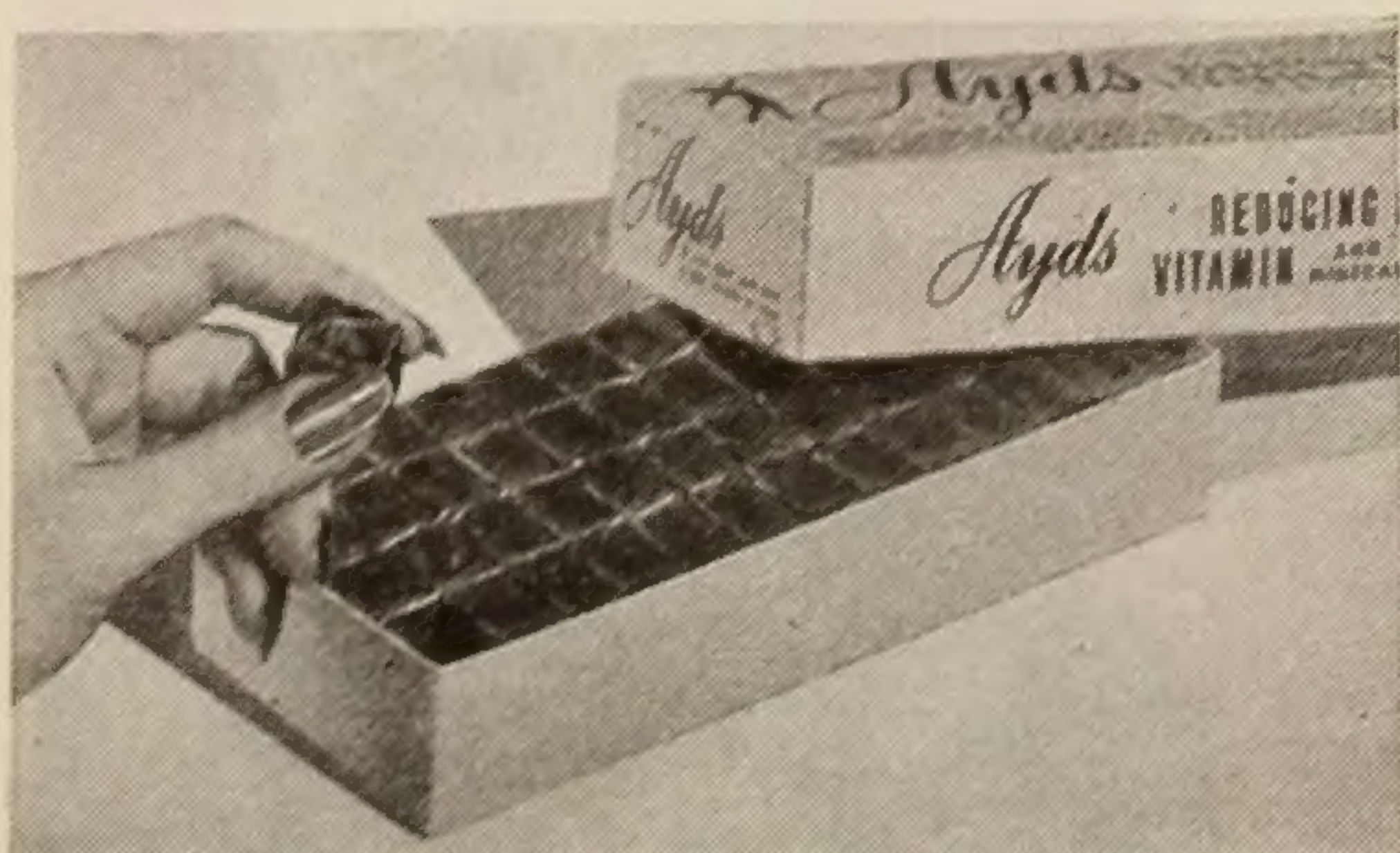


**Yes, you can eat what you want and lose weight at the same time.** All you do is eat delicious-tasting AYDS Vitamin and Mineral Candy before meals as directed. AYDS automatically curb your appetite. You eat less—and you lose weight naturally, without risking health. No pills, laxatives, or dangerous drugs. AYDS are pure and wholesome and contain essential vitamins and minerals to give you added benefits when reducing.

**Ayds Are Proved!** On the market for over ten years. Clinically tested by doctors on over 100 persons; the average weight loss was 14 pounds.

**Ayds Are Guaranteed!** You must lose weight with your first box or money (\$2.89) is refunded.

Don't be fat. Reducing with the AYDS Plan is quick, easy, and absolutely safe. Get AYDS from your drug or department store, or send \$2.89 for full month's supply to: THE CARLAY COMPANY, Dept. R, Batavia, Illinois.



Dreamy Arlene Dahl brightening up a date at Mocambo for her escort, Philip Reed.

particular. He heard that Colleen Townsend was to be tested for "Front And Center." Dan also heard that Colleen could sing, but was afraid she'd lose the job when they saw her dancing. On a Sunday when no one was around, he met her at the studio. Dan spent the entire day teaching Colleen how to do tricks with her tootsies. And that's how she became his very grateful leading lady.

At this point the Bob Hopes are a bit



Pat O'Brien and his wife are all set to enjoy the "Brigadoon" opening in Los Angeles.

bewildered by "John Law." Being number one citizens, they donated their beautiful gardens for a charity bazaar. The public turned out en masse. But just when the future for the needy looked brightest, in walked the police and stopped the show. It seems they were selling chances on things and had innocently violated an ordinance! For what we're thinking, we could be arrested—too!

—O—

Fortunately Ida Lupino and Collier Young can laugh at this story. They had just returned from New York, after showing "Not Wanted" (their personally-produced picture) to the press. "I



Vera-Ellen, now in "On The Town," keeps Rock Hudson so engrossed at the Mocambo.

wonder which Hollywood couple they'll try to separate this week," cracked Ida, as she snapped on the radio. And at that moment, the announcement came through about the—Collier Youngs! "Serves us right for being so happy!" is their only (printable) comment.

—O—

Our favorite story of the month concerns our favorite actress every day in the year, Claire Trevor! Currently she's being co-starred with Fred MacMurray in "Borderline." Now her husband, Milton Bren, is one of the producers of the picture. At night he rushes her off to bed,

Kathleen Hughes gets in trim for the football season on the 20th Century-Fox lot.





IT'S THE SONGFUL, DANCEFUL  
JOYFUL LIFE OF BROADWAY'S  
MOST GLORIOUS GLORY-GIRL,  
MARILYN MILLER!

# LOOK FOR THE SILVER LINING

IN COLOR BY

## Technicolor



ALL THE MAGIC MARILYN MILLER  
MELODIES AMERICA KEEPS SINGING!  
'Look for the Silver Lining'  
'Time On My Hands'  
'A Kiss in The Dark'  
'Who' 'Sunny'

**Now WARNER BROS. MASS ALL THE PLEASURES  
OF THE SCREEN WORLD FOR THE STORY OF THE  
DARLING OF THE SHOW WORLD!**



STARRING

JUNE

# HAYER



RAY

# BOLGER



GORDON

# MACRAE

DIRECTED BY

DAVID BUTLER

PRODUCED BY  
WILLIAM JACOBS

From a Story by Bert Kalmar & Harry Ruby  
Musical Direction by Ray Heindorf

Screen Play by Phoebe & Henry Ephron  
and Marian Spitzer

Despite record heat-wave world premiere at Radio City Music Hall brought out all New York!



BEAUTIFUL BROADWAY STARLET SAYS:

*"Feel Summer Sweet  
all year round"*

WITH  
**LANDER'S**  
*Lilacs  
and  
Roses*  
**TALC**

Rosemary Williams  
now in the Broadway  
hit: "As the Girls Go"



1 lb. economy  
size only

**25c**  
PLUS TAX

ALSO  
AVAILABLE IN  
**10c** SIZE

HIGHER IN WEST

Now appear-  
ing in one of Broad-  
way's all-time hits, dark-haired Rosemary  
Williams has won nation-wide acclaim for  
her loveliness. Charming Rosemary says:  
"One thing I know. It's more important  
to be feminine and dainty than it is to be  
beautiful. That's why I use Lander's  
flower-fresh talcs. Those garden fra-  
grances are really captivating. You'll  
love them!"



**10c** each  
HIGHER IN THE WEST

Gardenia and Sweet Pea  
Spicy Apple Blossom  
Sweet Pea

Available at your favorite variety store

THE LANDER CO. • FIFTH AVE. • NEW YORK

Deborah Kerr and Anne  
Baxter peer into a show-  
case to see which star do-  
nated what to the auction  
for the benefit of St.  
Anne's Hospital. Loretta  
Young was the chairman.



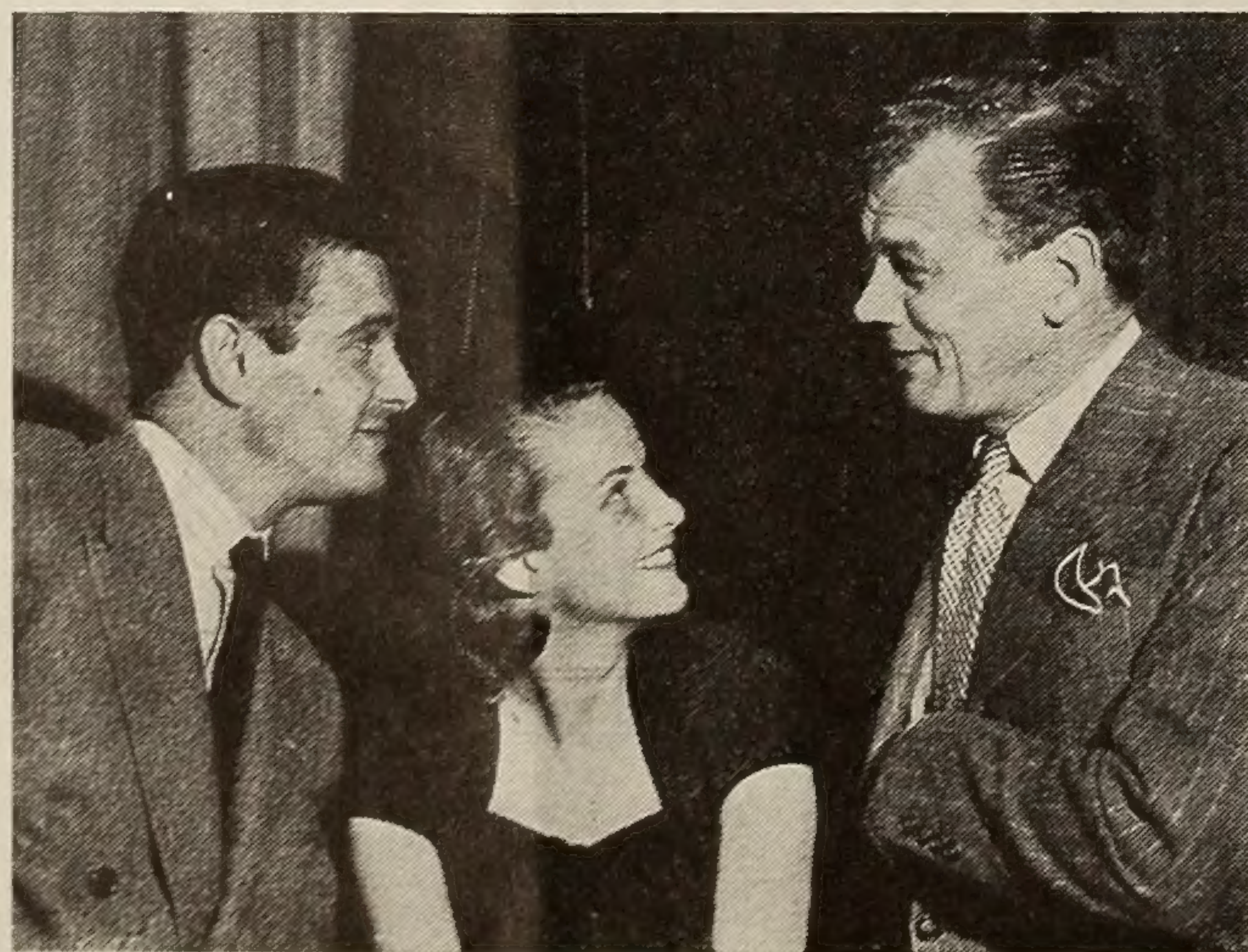
Signe Hasso approves of  
the changes Dick Powell  
makes in the script of  
"To The Ends Of The  
Earth," for the Radio The-  
atre. They re-created their  
roles in the picture.



to get lots of rest, to look well on the  
screen. In the morning he rushes her to  
the studio, to be on time on the set. "It's  
just like being married to an assistant  
director!" Claire teases him.

What's so special about a gold "Oscar"  
—Jack Carson's young son would like to  
know? Now *his* dad brought home a *real*  
"Oscar." It stood three feet high, it  
was moulded out of solid strawberry ice  
cream and was presented to the famous  
comedian by the Good Humor Ice  
Cream Co. Right here is as good a  
time as any to say that Jack Carson's  
next picture is titled "The Good Humor  
Man." Need we go on!

Recently Montgomery Clift stated



that he only owned one suit of clothes—  
the one on his back! So a clothing manu-  
facturer offered him a complete ward-  
robe, without cost. All the bobby soxers'  
lean lover-boy had to do was appear  
publicly in a well-known brand of cloth-  
ing. It would happen to Monty, who  
doesn't want his life possessed by posses-  
sions! The offer was gratefully—refused.

No wonder they didn't particularly wel-  
come visitors on the "Copper Canyon" set.  
It seems some of Hedy Lamarr's idiosyn-  
crasies didn't exactly warm the heart of  
Director John Farrow. (See page 73)



Doug Fairbanks and wife  
en route to England where  
Doug will make a film  
and be formally knighted  
as a Knight Commander  
by Britain for his diplo-  
matic and charitable work.

The rehearsals for the  
Radio Theatre broadcast  
of "The Paradine Case"  
were lots of fun for Louis  
Jourdan and Alida Valli  
(who were co-stars in the  
film) and Joseph Cotten.



YES SIR, **IT'S TUNEFUL!**  
(OH! THOSE SONGS!)

YES SIR, **IT'S TERRIFIC!**  
(OH! THOSE CO-EDS!)



Yes Sir...  
4 HIT  
TUNES!

"LOOK AT ME"... "THEY'VE NEVER FIGURED OUT A WOMAN!"  
"MEN ARE LITTLE CHILDREN"... "YES SIR, THAT'S MY BABY!"

...and  
Introducing  
**BOOPKINS**  
...Baby of the Year!



Story and Screenplay by OSCAR BRODNEY • Produced by LEONARD GOLDSTEIN • Directed by GEORGE SHERMAN • A UNIVERSAL-INTERNATIONAL PICTURE



# Your guide to CURRENT FILMS

By  
**Helen Hendricks**

## In The Good Old Summertime (Technicolor) MGM

**H**OW good can a picture be? The answer can be found watching Judy Garland and Van Johnson skip through this delightful romance that began with an ad in the Personal Column: Wanted—to correspond on an intellectual plane . . .

Van is the young music store clerk who answers the ad, and Judy is the girl who bumps into him in the post-office, then later gets herself employed in the same music store which is owned by S. Z. Sakall. It doesn't take long before Judy and Van realize they can live happily without each other—a perfect case of hate at second sight. All



Judy Garland, with quartet, in MGM's Technicolor gem, "In The Good Old Summertime."



Celeste Holm, Loretta Young and Elsa Lanchester in delightful "Come To The Stable."

this while, Van's correspondence with his "Dear Friend" is blossoming into hearts and flowers. He and the unseen amour, whose letters show her to be intelligent, warm and gentle, plan a rendezvous which Van decides not to keep. It's a nasty trick, all right, but Van continues the ardent correspondence, thereby sparing the young lady untold grief over possible unrequited love. Van even starts being nice to Judy who is under the impression he's an unromantic, callow dolt. The humor and situations that crop up constantly are exceptional—probably because the acting is so simple and unassuming. About the only thing that



whips you out of the easy-going charm of life in old Chicago, is Judy's show-stopping rendition of "I Don't Care." Spring Byington, Buster Keaton and Clinton Sundberg add their special talents to make this an all round top flight musical.

## The Beautiful Blonde From Bashful Bend (Technicolor) 20th Century-Fox

**W**HO sez women are the weaker sex? After you see this latest Preston Sturges comedy, you'll know for a fact there's no truth in the rumor. Ever since she was a liddle biddy girl, Betty Grable's grandpaw taught her how to

shoot bottles at 40 paces. As Betty grew up to become a dance-hall chanteuse, she switched from shooting bottles to shooting men. Here's how it happened: Betty's boss, Cesar Romero, started cosying up to a belle from Paree. Being in love with the guy, Betty grabbed a .44 and let him have it. Only she miscalculated and instead of Romero, the county judge got it in the county seat. Facing a jail sentence, Betty and her pal, Olga San Juan, grab the first fast train out of town. By way of disguising

Burt Lancaster, Corinne Calvet and Paul Henreid in the thrill-packed "Rope Of Sand."



themselves, Olga takes the personal effects of a deceased schoolmarm, who, until death struck, had been travelling with her Indian maid. With Betty as the schoolmarm and Olga as the Indian, the two fugitives arrive in Bashful Bend where Betty teaches school even though she never got beyond the fourth grade herself, and copes with two half-witted pupils who have spent the happiest years of their lives in the third grade. Along with these chores, Betty also finds a new romance—Rudy Vallee, goldmine owner and town's leading citizen. When Cesar arrives on the scene looking for Betty, her problems really start and end with one of the goofiest gun-battles you've ever seen. Until the last shot is



Clark Gable and Alexis Smith in "Any Number Can Play," the story of an honest gambler.



Tito Vuole, Luther Adler and Edward G. Robinson in "House Of Strangers," which also boasts of Susan Hayward and Richard Conte. Robinson is outstandingly good.

fired, this is a typical Sturges production—wacky and unpredictable.

### **The Adventures Of Ichabod And Mr. Toad** (Technicolor-cartoon) **RKO**

**O**UT of sight, out of mind might be a good adage, but it doesn't apply to this latest Walt Disney full-length cartoon. Even though you never see either Bing Crosby or Basil Rathbone, you're very much aware of them throughout the film since they narrate the two short stories. As a matter of fact, their voices sometimes outstep the visual material, especially in the case of *Mr. Toad* (whose voice is that of Eric Blore). Basil Rathbone, as the storyteller, is excellent, but unfortunately, *Mr. Toad's* mad adventures fall short of expectations—perhaps it's because toads, any toad, don't appeal to some folks. On the other hand, the sad plight of poor, conniving *Ichabod Crane*, is more what one expects of Disney. It's cute and has the mellow Crosby voice breaking out into song. Based on the "Legend Of Sleepy Hollow," which has to do with a headless horseman, there are quite a few chuckles as the lanky meatless schoolteacher, *Ichabod*, brings the wrath of the headless horseman upon himself. Perhaps this isn't Disney at his best, but there certainly are many bright spots in *Mr. Toad* and *Ichabod*.

### **Come To The Stable** **20th Century-Fox**

**A**S DIFFERENT as its title, this is about two nuns, Loretta Young and Celeste Holm. The Sisters have promised St. Jude that one day they will build a children's hospital because the French hospital in which they were ministering during the war, was the only structure spared from bombs for miles around. Minus the necessary funds and land, they arrive in a small town in Connecticut, appropriately called Bethlehem.

The nuns take lodging with a dithery painter, Elsa Lanchester, who is living in a stable and just a few feet away from the stable is a wonderful hill. In fact, the hill on which Loretta wants to build the hospital. The only drawback is the hill is owned by Thomas Gomez, a tough big-city racketeer. Loretta and Celeste head for New York in a jeep—their ignorance and complete naivete about traffic laws is a joy to behold—and soon conquer the Gomez difficulty. However, a new menace presents itself. Hugh Marlowe, a successful songwriter (who, by the way, is quite a lad) begins to get temperamental about having a children's hospital near his swank home. In a way you can't blame Marlowe too much because, in their own sweet, do-or-die way, Loretta and Celeste upset Marlowe's entire life. They dig for a shrine and strike a "miraculous" well, cause his Great Dane—an ex-fire station dog—to go crazy every time they ring the chapel bell, and last but not least cause his conscience to start kicking up. However, things stop being funny when Marlowe's patience is so tried that he arranges to have the plans for the hospital defeated. If it's entertainment you want, then see this by all means, because in addition, you'll leave the theatre feeling darn good.

Betty Grable with Olga San Juan, Rudy Vallee, Sterling Holloway and Danny Jackson in "The Beautiful Blonde From Bashful Bend," loaded with laughs and shooting.





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176 ENCHANTING PAGES

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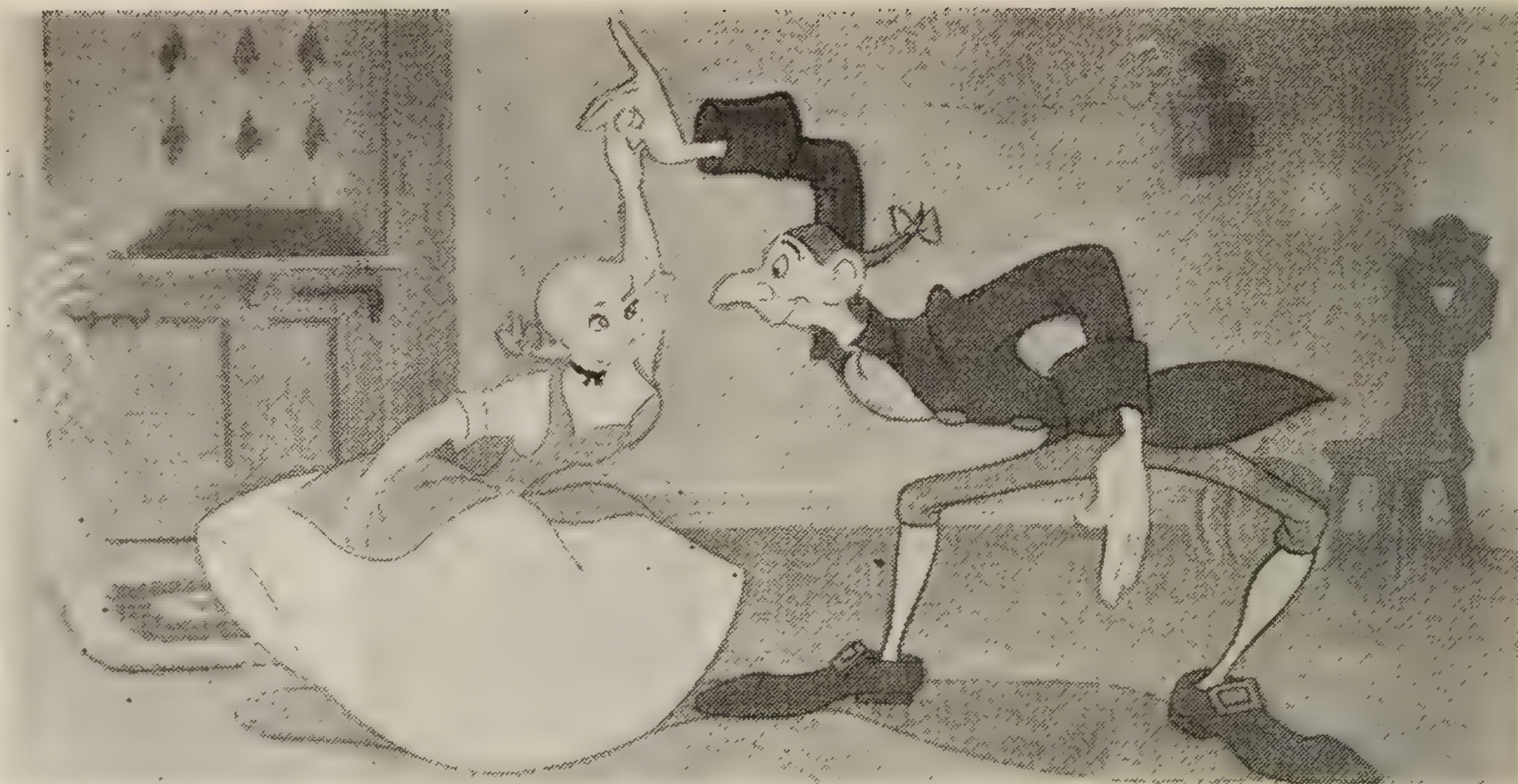
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Katrina van Tassel and Ichabod Crane in Walt Disney's "Ichabod And Mr. Toad," all-cartoon feature comedy, with Bing Crosby singing and narrating Ichabod yarn.

### House Of Strangers

20th Century-Fox

IT PROBABLY isn't the question of how well a father means, it's more a question of what the final results are in bringing up a family of four boys. Unfortunately, Edward G. Robinson believes in the former much to the net unhappiness of his family. An Italian immigrant, he takes his children out of the slums into banking and a private town house. The boys eventually will inherit the business and money but are treated like so many beggars waiting for a hand-out. All except one son, Richard Conte, a sharp lawyer who doesn't take anything from anybody. True, Conte's trouble is not so much with his father, at first, but his problems stem from falling for playgirl Susan Hayward.

Strangely enough, for all her faults, Susan points out what Robinson is doing to his sons—which is plenty. But Conte doesn't listen, and tries to buy off a juror who is determining his father's

fate as an illegal banker. Conte is caught and sent to jail for seven years, during which time the remaining sons take over the business and send papa Robinson packing. This, plus his father's subsequent death, leaves Conte bitter and revengeful when he gets out of jail. He sets out to even the score with his three brothers but just as he has a change of heart, the tables are turned in one of the most chilling and suspenseful climaxes to any picture. It all adds up to powerful drama with superb performances by all—and special laurels to Robinson, Conte and Hayward.

### Rope Of Sand

Paramount

SO YOU like diamonds, huh? So you'd like to be alone in a diamond field with nothing around you except a big, empty Mack truck? Okay, but after you see this latest adventure-thriller, which introduces new star Corinne Calvet, perhaps you'll change your mind. If you don't, maybe Paul Henreid, commandant of the police of a huge diamond field in South Africa, can "persuade" you. (For doing just that little thing, he has a [Continued on page 72])



Victor Mature and Betty Hutton in "Red, Hot And Blue," a riotous comedy from the start.

Dan Dailey and Anne Baxter in "You're My Everything," a lively, easy-to-watch musical.





# Are you in the know?



## If he's talkative, what's your cue?

- ☐ Lend both ears
- ☐ Keep one eye on the field
- ☐ Plan tomorrow's schedule

What if he is chatter-happy. The fact remains, he's talking to *you*. So listen . . . without a roving eye. Or daydreams. Or tapping tattoos on the table. Boys are people . . . they like to be appreciated. And the best-rated fillies never forget it. They're also the gals who (on difficult days) never forget to choose Kotex sanitary napkins. They've found the exclusive *safety center* of Kotex gives *extra* protection . . . and what girl wouldn't appreciate *that*?



## When your suntan starts fading—

- ☐ Get back in the swim
- ☐ Get in the pink
- ☐ Get a sun lamp

As your fancy turns to fall fashions—don't let your waning suntan give you a last-rose-of-summer look. Use a pink-tinted makeup base and powder. (Fall-minded lipstick and "paw paint" too). Then you'll blend better with autumn togs. You know, you can wear any smooth new outfit, *any* day, without misgivings . . . once you've learned to trust to Kotex. The special, *flat pressed ends* of Kotex prevent revealing outlines. So . . . fade "those" fears with Kotex!



## To judge what you should weigh—

- ☐ Compare your pal's poundage
- ☐ See an "average weight" chart
- ☐ Measure your wrist

You and your gal pal may be the same height—but a large-boned femme should weigh more, and vice versa. For instance, are you over 5'4" tall? Measure your wrist. If it's less than 6 1/4" you're small boned. More than 6 1/2"—large boned. Consider your *frame* when you read an average-weight chart. In sanitary needs, too, all girls aren't "average." Find just the right Kotex absorbency for *you* by trying *all 3* . . . Regular, Junior, Super!



## How to get to the dance floor smoothly?

- ☐ You walk ahead
- ☐ He leads the way
- ☐ You go arm-in-arm

It's a l-o-n-g trek from your table if you aren't sure who follows whom. When you rise to rhumba, your date won't expect an "after you" routine. Walk ahead! Knowing what to do is such a comfort. As to calendar-time poise and comfort, you can

be 'way ahead of the sad-eyed sisters who haven't discovered new Kotex. For naturally, *you'd* choose this napkin: this new, downy softness that holds its shape! So naturally, you'd stay more comfortable. Just as Kotex is made to stay soft while you wear it.



More women choose **KOTEX**  
than all other sanitary napkins

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER



## Which deodorant would you decide on?

- ☐ A cream
- ☐ A powder
- ☐ A liquid

Granted you're in the know about napkins . . . what about *deodorants* for napkin use? Fact is, while creams and liquids will do for everyday daintiness—yet, for "those" days a *powder* deodorant's best—sprinkled freely on sanitary napkins. That's because a powder has no moisture-resistant base; doesn't slow up absorption. And soft, soothing *Quest Powder* is made especially for napkin use.

Being unscented, Quest Deodorant Powder doesn't just mask odors. Quest *destroys* them. Safely. *Positively*. To avoid offending, buy a can of Quest Powder today!



Quest  
Deodorant  
Powder

Ask for it by name



# Fourteen Day Reducing Diet



Now in "Colorado Territory," Warners' radiant Virginia Mayo has one of the best Hollywood figures, plus beauty, vivacity.

**Manya Kahn, renowned authority on glamour and glowing good health, charts a pleasant way to a new you**

**S**IMPLY talking with Manya Kahn, progressively a dancer, teacher, student of physiotherapy and hospital technician, is a relaxing, inspiring experience. Working with her is one of those modern miracles. You never dreamed you could look so glamorous and be so vital until you have turned your over-weight or under-weight problem and sagging spirits over to her care. If you were here in New York, you could find out for yourself, but for the benefit of the girls from Maine to Texas, I now turn the page over to Miss Kahn, whose first dictum for beauty of face and figure is glowing good health. Heed her wise words, for here is helpful knowledge for now and the years to come.

"True beauty and glamour can come only as a result of radiant health," says Miss Kahn, "and there is no haphazard way of acquiring it. It means study and understanding of what constitutes balanced diets, correct exercises, deep breathing, and benefits of fresh air and sunshine, rest and relaxation.

"The food you eat becomes *you*. Quality, not quantity, counts in the right direction. Many people eat much yet starve their bodies of essential elements. With an intelligent choice of foods, a

## By Courtenay Marvin

smaller quantity will be sufficient. Though few of us like to hear it, the unpleasant fact remains that over-weight is most often caused by eating too much. The body takes the nourishment it needs for fuel and energy and what is not used is stored, often in abdomen, diaphragm, hips and thighs. A decrease in quantity of intake and an increase in output of energy is the way to sensible reducing—and new beauty, too. This can be pleasantly achieved by diet and exercise. *However, always have a thorough physical check-up by a competent physician before you start any diet or exercise program.*

"Your individual food needs are naturally colored by your habits of work and recreation, and so your physician is the proper guide to insure that you do not starve yourself or lose weight too rapidly. I do not believe in charting ideal weights for everyone of a certain height and age. Each one's tempo of living and working makes for inevitable differences. Well-proportioned, well-distributed weight, good health, good spirits are the correct barometer.

"Water is an invaluable aid to good looks and health. Seventy per cent of the weight of our bodies is made up of water. More water is excreted by the body than is taken into it. Therefore, we must make up that difference. A little more than two pints, equivalent to six glasses of water, should be taken daily. Plain water is not retained in the tissues and is quickly assimilated so that while it does aid elimination it cannot add weight. However, water should not be taken during meals. Drink your water when you get up in the morning, between meals and bedtime.

"Though I give you a diet that will reduce your weight, it will not necessarily give you a perfect figure because loss of weight alone cannot reshape. Though your muscles and skin have a certain amount of elasticity they cannot adjust to too quick changes. So the answer to a good figure is the slow loss of weight coupled with exercises that keep your body toned and firm. Remember that actual muscle structure is more than half the weight of your body, and you can see what happens when muscles become an inert, sagging mass.

"Too often the busy young girls and  
(Please turn to page 18)





GREATEST CAVALCADE OF INTRIGUE,  
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YOU'VE EVER SEEN ON THE SCREEN!

# BLACK MAGIC

EDWARD SMALL  
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**ORSON WELLES**  
AND  
**NANCY GUILD**

WITH AKIM TAMIROFF • FRANK LATIMORE  
VALENTINE CORTESE • MARGOT GRAHAME

BASED ON ALEXANDRE DUMAS' "CAGLIOSTRO" from "Memoirs of a Physician"  
Produced and Directed by GREGORY RATOFF • Screenplay by CHARLES BENNETT  
Additional Scenes and Dialogue by Richard Schayer • Released thru United Artists

From a story by  
**ALEXANDRE  
DUMAS**



the homemakers believe they use all their muscles. However, it is absolutely impossible to put *all* muscles into action in the usual upright position. It is only by lying flat on your back, the ideal position from which to begin exercises, that you can be assured of movement of all muscles, with a resultant stirring of circulation. Exercise, correctly performed, is a rhythmic movement based on proper breathing in, a coordinated series of steps that produces a feeling of well-being. Healthy muscles create good posture, pep up the digestive system and improve elimination. Bad posture distorts the body appearance by causing a sway back, a protruding abdomen, a concave chest, a double chin, and can cause the backbone itself to contract against nerves and give aches and pains. In my experience, it is the girls and women with bad posture who complain of tiring easily, who have sluggish digestion, poor elimination, bad nerves. When posture is corrected, many of these worries vanish in thin air. So the exercises I give you concern the muscles that largely control and create good posture by reshaping and strengthening the muscles of the diaphragm, waist, hips and thighs.

"The ideal place for exercises is outdoors. Indoors, the windows should be wide open, the room free from dust. To begin, use a foam rubber mat on the floor or a thin cotton mattress without springs. As you advance, your backbone will become more pliable and strong and you can exercise freely on a hard floor. Wear a bathing suit or sweat shirt and shorts. Exercise slowly, rhythmically, to music if possible, and coordinate each movement with deep breathing in as you start, slow breathing out as you finish. Stop exercising if you become tired. Never exercise at the expense of your energy."

#### FOR RESHAPING AND STRENGTHENING THE ABDOMEN, DIAPHRAGM AND SPINAL COLUMN

1. Lie flat on floor, flattening abdomen by trying to touch floor with each verte-

bra of spine, especially in lumbar (*small of back*) region. From this position, raise arms overhead, pushing out with heels. Slowly return to original position. Breathe in as you start each of these exercises, out as you relax.

2. Lie flat on floor, clasp hands behind neck, keeping arms in close to cheeks. Simultaneously lift head, stretching as far as possible toward chest and lift and bend knees, keeping feet flat on floor. Slowly return to original position.

3. Lie flat on your back, as in exercise 1. Bend both knees, placing both feet on floor, close to your thighs. Then bring knees up, as close to your chest as possible. Hold. Stretch legs slowly upward, keeping knees straight. Lower slowly, pointing toes, keeping knees as straight as possible.

4. From a straight lying position on floor, keeping arms above head, try to come up to a half sitting position by bringing body and legs up at the same moment, resting on buttocks. Try to make fingers and toes touch.

#### TO RESHAPE THIGHS AND HIPS

1. Sit on floor with torso in half-reclining, half-sitting position, supporting yourself with palms of hands, diaphragm and abdomen contracted.

2. From position 1, raise knees slowly up to your chest, toes pointing out, head hanging back.

3. From position 2, stretch legs up and out slowly, returning to position 1.

4. Sit on floor in a side position, resting weight of body on one thigh and one hip. Place both hands in front of you on floor and raise torso to a half-lying, half-sitting position. Contract abdomen and diaphragm.

5. From position 4, bend knee of upper leg and bring slowly toward shoulder, toes pointing out.

6. From position 5, stretch leg forward and up, toes pointed, head tossed back. Lower legs slowly to starting position as in exercise 4. Roll over on the other side and follow through with the same

exercises as 5 and 6.

Perform these exercises about five times each, working up to ten. Remember to coordinate deep breathing in as you start, slow breathing out as you finish.

#### QUICK REDUCING DIET

**F**OLLOW this diet faithfully for two weeks, not only abstaining from food not included in it but eating what is assigned rather than doing without it. Eat your vegetables without butter, salads without oil, grapefruit without sugar, coffee and tea without cream or sugar. Eat only lean parts of steaks and chops, no fatty fish such as tuna, salmon or mackerel. At no times during diet are liquors, Cokes, sodas or other carbonated drinks permitted.

#### MONDAY

**Breakfast:** 1/2 grapefruit  
2 eggs—boiled or poached  
black coffee or tea  
Melba toast—rye or whole-wheat

**Lunch:** vegetable plate (*consisting of beets, string beans, spinach or broccoli*)  
baked potato  
grapefruit  
black coffee, skimmed milk or buttermilk

**Dinner:** hamburger steak  
combination vegetable salad  
1 piece dry toast—whole-wheat or rye

#### TUESDAY

**Breakfast:** 1/2 grapefruit  
2 eggs—boiled or poached  
black coffee or tea  
Melba toast—rye or whole-wheat

**Lunch:** calves' liver—broiled  
lettuce and tomato salad  
grapefruit  
black coffee

**Dinner:** steak  
tomatoes, lettuce, celery, green olives, cucumbers  
black coffee  
fresh fruit cup

#### WEDNESDAY

**Breakfast:** 1/2 grapefruit  
2 eggs—boiled or poached  
black coffee or tea  
Melba toast—rye or whole-wheat

**Lunch:** vegetable plate (*consisting of beets, string beans, spinach or broccoli*)  
baked potato  
Melba toast—rye or whole-wheat

**Dinner:** buttermilk or skimmed milk  
2 lamb chops—broiled  
celery, tomatoes, cucumbers  
black coffee  
grapefruit

#### THURSDAY

**Breakfast:** 1/2 grapefruit  
2 eggs—boiled or poached  
black coffee or tea  
Melba toast—rye or whole-wheat

**Lunch:** fresh fruit salad with cot-

[Continued on page 71]



Robert Montgomery, star, director and co-producer of "Once More, My Darling," discusses the script with Joan Harrison, his associate producer.





Shirley Temple and her husband, John Agar, arriving at Philharmonic Theatre for gala opening of "Brigadoon."

Bob Hope and his wife have a night out together at Mocambo prior to his leaving for Celebrities Golf Tournament.



A very earnest Bing Crosby talks things over with Morton Downey while awaiting his phone connection at Stork Club.



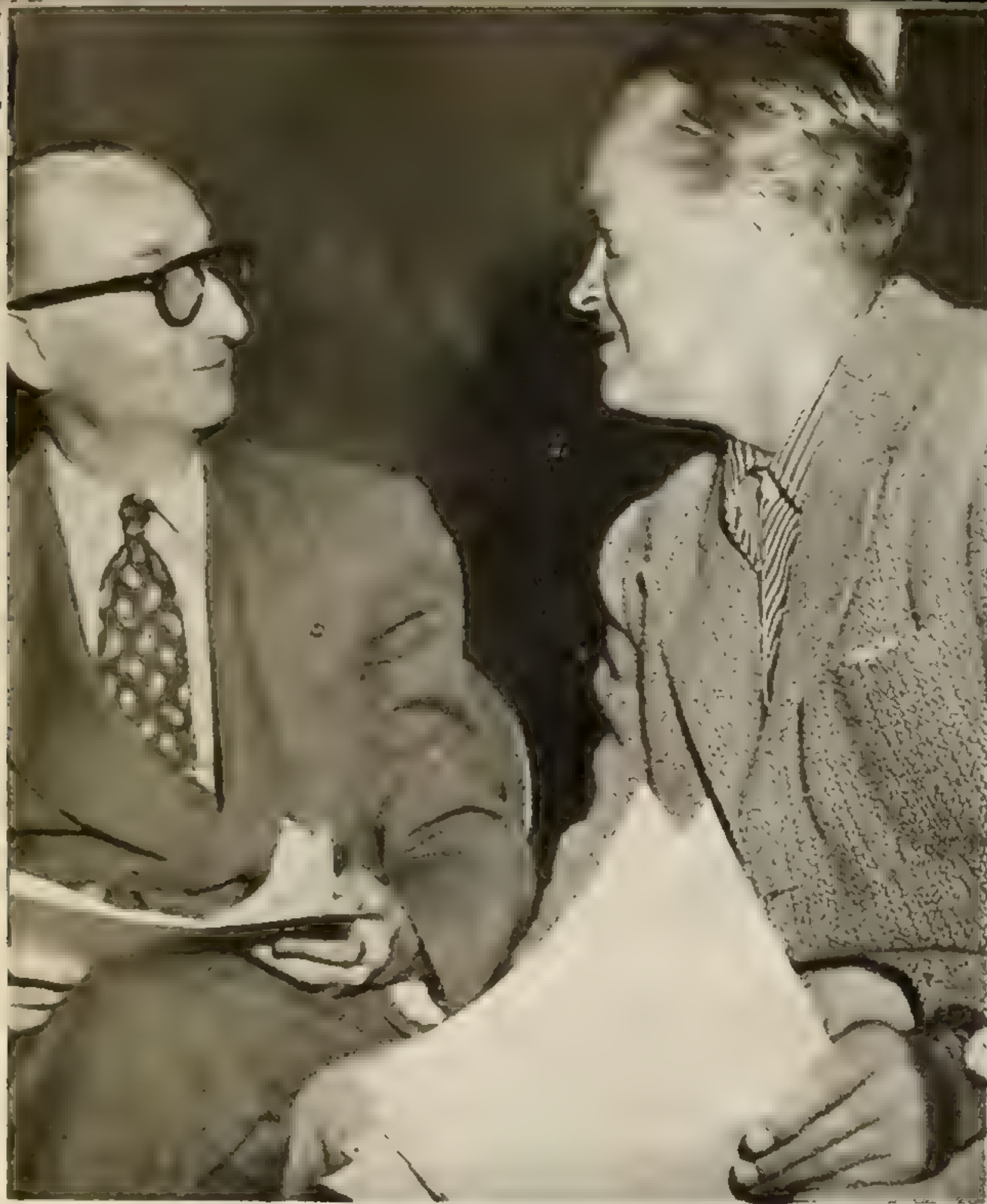
Jimmy Stewart, currently appearing in the Metro-Goldwyn-Mayer film, "The Stratton Story," and his fiancée, Gloria McLean, in a gay party at Mocambo.



Newlyweds Martha Vickers and Mickey Rooney celebrate their wedding by whooping it up on the dance floor at the reception held at the Beverly Hills Club.

# NEWSREEL





Busy Bob Hope with Producer Howard Wiley of NBC Theatre. Bob's got television bug.

**S**INCE you heard from us last through these pages Hollywood went into high gear—never has so much happened to so many, both romantically and career-wise. What's more, we can prove it.

Take, for instance, the fact that the wily bachelor, Jimmy Stewart, finally decided to give up his freedom for the beautiful Gloria McLean after successfully resisting the lures of more than a score of top glammer gals. The romance took a serious turn when Jimmy followed her to New York to break up the string of dates Gloria was having with Petey Lawford. 20th Century-Fox evidently supplied the final push that sent Jimmy over the fence notifying him he'd be on an Arizona location five weeks for his new picture "Arrow." No doubt Jimmy figured he'd have to take drastic measures to freeze out competition which would be heavy during the five-weeks absence. Day or so after the big news was announced we saw them dining coz-

ily at a table for two in Romanoff's and looking extremely happy. Quite a change in Jas., who used to prowling around the local bistros looking, if not glum, at least solemn.

Judy Garland was a very unhappy little gal when she left Hollywood for a rest and a checkup in Boston. At that time she'd left her husband, Vincente Minnelli, and, of course, had lost out on the plum role of the year in "Annie Get Your Gun." Last year she conked out on another box-office smash, "The Barkleys Of Broadway," leaving the field open for the reuniting of Fred Astaire and Ginger Rogers. This time Betty Hutton steps into the breach and, for my dough, is absolutely perfect for the ebullient gun-totin' Annie.

The John Huston-Evelyn Keyes bust-up came as quite a surprise because there'd been less than the usual amount of rumors circulated about them than the average Hollywood couple—happy or unhappy—have to contend with in this

town. Even so, this marriage lasted much longer (three years) than some of the smarties figured it would. Mr. H's life is far from dull—2 Oscars for "Treasure Of The Sierra Madre," the Wendell Willkie One World Award, followed by adverse criticism for his picture, "We Were Strangers," and the postponement of the epic, "Quo Vadis," which he was to direct in Italy. All this happening in such a short time could shake the foundations of the most stable marriage.

Gregory Peck, who was to have starred in "Quo Vadis," wasn't too unhappy about the picture being delayed. He spent the Summer working with his pet project, the La Jolla Playhouse, after winding up "Twelve O'Clock High" at 20th. But Mrs. P. was a little unhappy about it. She had expected to follow Greg to Europe after the birth of their third child and take him to visit her relatives in Finland who have never met her handsome husband. Greta just recently became an American citizen. Also,

## What Hollywood Itself Is



Wanda (Mrs. Audie Murphy) Hendrix with John Lund at a Radio Theatre rehearsal.

when last heard from, she was trying to persuade Greg to let her name the baby Gregory, Jr., if a boy. It's evident that he doesn't go for that Junior stuff—the two little Peck boys are monickered Jonathan and Stephen.

Another sad marital bustup was the one of Dan Dailey and his Liz. They've tried pretty hard to hang onto their marriage, but actually it hadn't been all peaches and cream since he returned from the War.

Via a letter from Ty Power's secretary,

Betty Grable with her daughters, Victoria and Jessica. Betty's in "Wabash Avenue."



Left: Sonja Henie and socialite Winthrop Gardiner, constant twosome in Manhattan.





Bill Gallagher, Ty and Linda had a more rugged experience than reports indicated when they were marooned on the French Moroccan desert. They were driving to a location site for "The Black Rose" across the Atlas Mountain range when a flash flood cut all the bridges. The mountain stream they had to cross was way out of its banks and they couldn't make it. They hit ice and snow and had no warm clothes with them. When they tried to get back to their base they found all the bridges out on that side, too. So there they were, cold, wet, but not hungry thanks to canned food and chocolate bars. Also marooned, but across the mountain stream from them, was the young French star, Cecile Aubry. Ty tried shouting across to reassure her, but couldn't make himself heard. Know what happened? Native archers in the caravan whipped out bows and shot notes tied to arrows across to her. Someone oughta put that in a picture.

—O—  
That charming guy about town, Kirk



Frank Morgan and his brother, Ralph, with Mrs. Frank Morgan at Mocambo. It's their first picture together since 1938. Frank's currently in "Any Number Can Play."

## Talking About!

Douglas, shore gets around. He was dating Gloria De Haven fairly steadily, suddenly transferred his attentions to Patricia Neal, then was seen around the spots with Ava Gardner, who had a but big blowup with that other heart crusher, Howard Duff. Howard went off to New York and when he returned bought a boat, moved all his possessions onto it, and had himself a time cruising down the ocean.

—O—  
Two sizzling screen teams have been announced: Glenn (Please turn to page 52)

—Burt Lancaster is real serious about rehearsing with Dottie Lamour for her show.

Don't think that the stars themselves aren't interested in what's going on here

By Lynn Bowers



Dan Dailey and Anne Baxter have fun with their flapper-age dance number which they do in "You're My Everything" for 20th.





# WHAT NOW?

By Linda Carter



Princess Marguerita and her husband, Prince Aly Khan, in garden of Aly's chateau.

**I**F YOU saw it at the movies or read it as slick fiction, odds are you'd have rejected it as the most improbable guff, something that simply couldn't happen in real life. But it did—on May 27, 1949, in the small village, Vallauris, near the high-walled Mediterranean Chateau de L'Horizon at Cannes on the Riviera. Marguerita Carmen Cansino Hayworth Judson Welles became the bride of Aly Khan and at the same moment a Moslem princess, albeit an honorary one if you care to quibble about fine points and petty details.

Newspapers made a very slight transposition in their headlines—

from: "*Rita To Wed Aly Khan*"

to: "*Rita Wed To Aly Khan*"

thus adding a chapter to romantic history unequalled since Edward VIII abdicated his English throne to marry another American, Wallis Simpson. Not since that memorable event has there been stirred up such an international storm of approving and disapproving interest.

The wisenheimers and the fast-guessers

Townspeople of Vallauris, France, shouting their best wishes to the happy newlyweds.







## Rita Hayworth and Prince Aly Khan will continue to hold public interest since so much still lies ahead

Rita and Aly, with the mayor, after the ceremony. Moslem ceremony was next day.

The bride cuts the wedding cake with a sword as the groom watches attentively.

thought this global affaire d'amour would blow higher than a wildcat oil well gone plumb crazy. Others tsk-tsk'd and shook their heads in disapproval as they gobbled up the newspaper accounts. Still others said it was great, with unreserved enthusiasm.

Yes, definitely this is the love story of the decade, if not the century. Not, mind you, the kind of courtship recommended for the likes of you and me, but only for those glittering figures who are so popular or powerful that they can be impervious to the printed jibe, the hidebound conventions; whose romantic antics capture the interest, the imagination, and the heart of the world, thereby receiving implicit approval—for the most part.

We've all followed affairs of the heart before. We've had Lana Turner, Ty Power and Linda Christian, Nelson Rockefeller and Bobo Sears, but the Hayworth-Khan clambake takes the jewel encrusted cake for the best sustained interest—right from that day last Summer, when Rita was introduced to the prince by Elsa Maxwell on the French Riviera. Seldom did a day pass that a fresh tidbit didn't hit the headlines of papers here and abroad.

The story, as we say in the motion picture business, had everything—a terrific gimmick, all the angles, plenty of plot, a chase, a crisis, and suspense. It's a startling, intriguing story. A good many of our glamour queens have married important, attractive men. None of our girls has done so spectacularly well.

The way everybody thirstily drank in the details of the courtship and wedding proved how truly great it all was. New developments in the status of the ultra-glamorous pair were a never-ending treat, chapter after chapter unrolling like an exciting serial, each episode



Prince Aly signs the official register in the Vallauris town hall after their marriage by Communist Mayor Paul Derigon before limited gathering.



better than the last. The most gifted press agent would never have dared to dream it up as fancy, the ablest yarn-spinner to imagine it as fiction, the bravest producer to put it on film—all fearing to stretch the limits of credibility beyond tolerance.

Leave us, then, synopsise the background of this main event on the international scene and analyze all its elements.

First we establish our characters. A year ago few Americans had ever heard of Aly Khan. Now only an utter recluse would look blank at the mention of his name. Today he's a symbol, a living example of the dream prince who dwells in the imagination of shopgirls, waitresses, career women, housewives—all types of women who go about their chores and conjure up thoughts of romance far beyond their lot. No doubt many boyfriends (*Please turn to page 53*)



# "WE THREE"



June Haver, Lon McCallister and Jeanne Crain met as hopeful, eager adolescents when cast in 20th's "Home In Indiana." "We were idealists, planners and became good friends."







Jeanne Crain, now starring in "Pinky" with Bill Lundigan, found the success she wanted, but more important to her, a happy marriage.



Always June Haver dreamed of being a musical comedy star. "Oh, You Beautiful Doll," with Mark Stevens, is an answer to her dream.

## Lon McCallister looks wistfully down the stardust road to the days when he, June Haver and Jeanne Crain dreamed together

SIX years ago, when film success was a long delayed dream, I met Jeanne Crain and June Haver. In those days we were three kids . . . two college students and a high school senior. Not too dumb, not too wise in the ways of Hollywood. We were idealists. And being idealists, we were planners. Together we discussed our futures: June hoped to become a musical comedy star on the screen; Jeanne wanted success, too, but even then domestic happiness seemed more important. I wanted too much. A motion picture career, world travel, security for my family, and a knowledge of myself which I believed a college degree might give me. Since those beginning days and the first flush of success the three of us have drifted apart, returned, and drifted apart again. Through it all I have retained a great admiration for June and Jeanne. I respect them, I wonder at them, and I note their changes (*and my own*) which the War and four years of publicized peace have given us.

Jeanne and I became immediate friends. She has a great sincerity and simplicity which came through to me in every gesture. We met one Summer day in 1943 in the hall of the Executive Building at 20th Century-Fox. She was standing with her mother when we were introduced. Jeanne, an outwardly shy, quietly composed Walt Disney fawn . . . wide-eyed, graceful, beautiful, shook my hand and said she was hurrying to see about her first part in a picture. That picture was "Home In Indiana." And we became young lovers on the screen.

Later in the month, Henry Hathaway, the wonderful director of "Indiana," gave me tickets to a Hollywood revue called "The New 'Meet The People.'" Dancing in the revue's chorus of high-school students, he said, was the other girl for our film. June Haver was her name. It wasn't in lights then. She was tiny, vivacious, smiling, filled with irrepressible youthful talent. Even then she was a star, not allowed to shine too brightly by the show's producers, but still a shining personality. We met a few days later in Mr. Hathaway's office. June was almost too friendly, I thought. I found it difficult to believe in her sincerity. I thought she was trying too hard. But I was (*Please turn to page 54*)

"I wanted too much," says Lon, in "The Big Cat" with Skippy Homier. "A career, security for my family, a knowledge of myself."



By Lon McCallister





Mr. and Mrs. Gary Cooper at the West Coast premiere of MGM's "The Stratton Story" at the Egyptian Theatre.



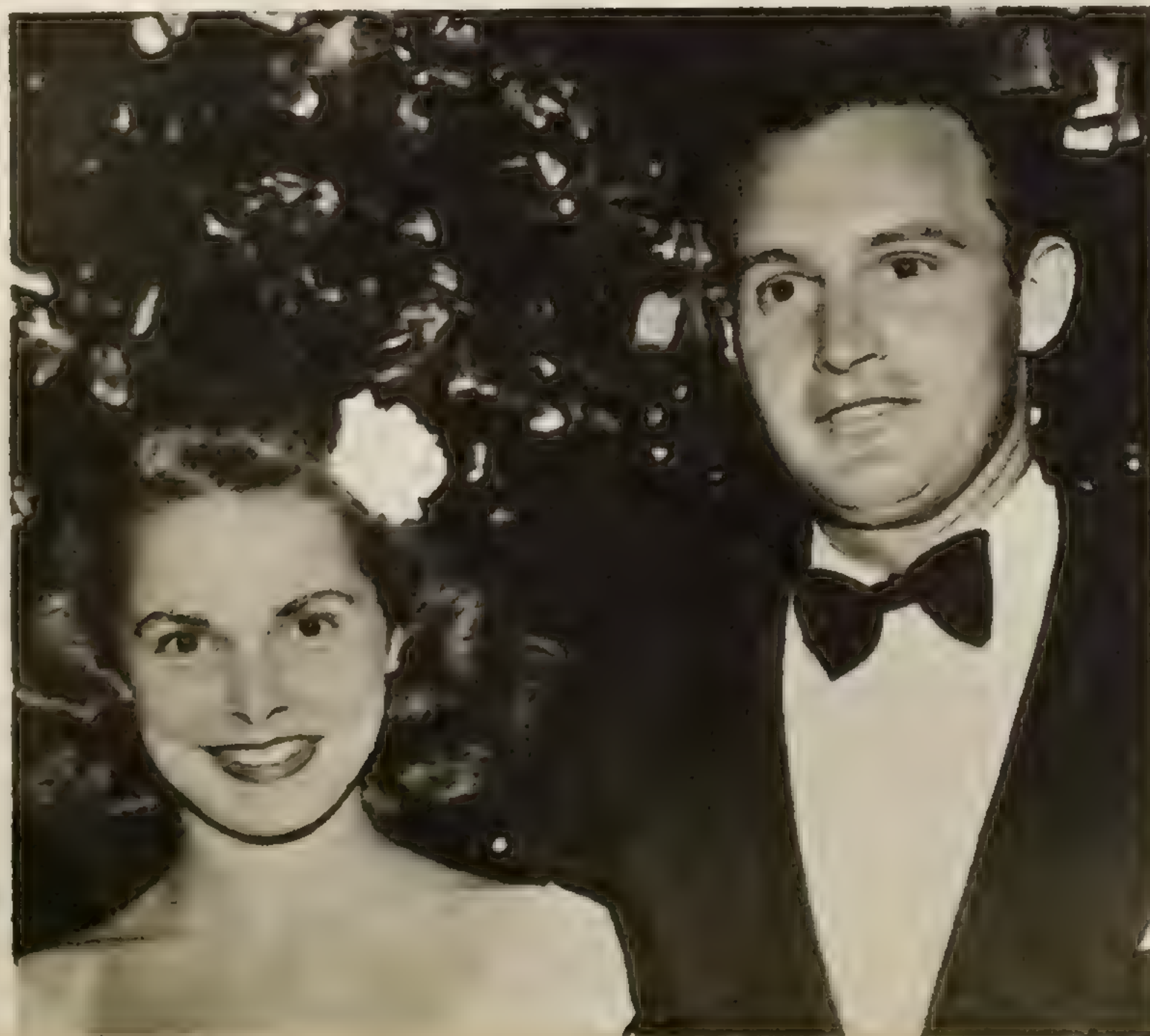
Glenn Ford at the debut of "The Stratton Story" with his wife, Eleanor Powell. She's going to give up her dancing.

# 25th Anniversary Premiere

Among the stars attending the debut of "The Stratton Story" were handsome James Craig and his pretty wife.



Janet Leigh, currently brightening "Forsyte Saga," with a favorite escort, Danny Scholl, at the "Stratton" premiere.



Hollywood's most off-again on-again couple, Ava Gardner and Howard Duff, entering the Egyptian Theatre for the opening.







Van Johnson, who's hiding behind that beard for "Scene Of The Crime," at the Anniversary show with his wife, Evie.

Gloria McLean, Jimmy Stewart's fiancée, and June Allyson watch Jimmy take an official lick of MGM's 25th birthday cake in the lobby of the Egyptian Theatre. The premiere of "The Stratton Story," co-starring Jimmy and June, coincided with the studio's Silver Anniversary, so MGM decided to celebrate them both at once with a party at the theatre.

Betty Garrett, now shining in "On The Town," and Larry Parks at screening of MGM's dramatic baseball story.




Jimmy Stewart, who has the title role in "The Stratton Story," with Gloria McLean. They plan to be married soon.



Jimmy's big inspiration in the film, June Allyson, waves a greeting beneath Dick Powell's nose to friends in the lobby.







**Joan Bennett, starring  
in "The Blank Wall,"  
a Columbia production**



# In Mama's Footsteps



Judy sings for her daughter, Liza, between scenes of "In The Good Old Summertime."

"LIKE mother, like daughter," so the saying goes, and it looks as if Judy Garland's Liza is stepping carefully in mama's footsteps. Just as Judy herself made her theatrical debut at the age of 3, so Liza is appearing before a camera for the first time at two and a half. The role of Judy's daughter in the MGM comedy, "In The Good Old Summertime," seemed heaven sent to launch Liza as an actress and she took to emoting like a bee to a rose. She was punctual for her wardrobe fittings, behaved like a big girl of 12 on the set and was perfect in her lines. Does she like her work? Well, there isn't a better ham in the cast of "In The Good Old Summertime" than Liza, unless it's her very close relative, Judy.

Van Johnson, Liza's papa in the picture, gives her a memento of his love.

Below: Every star gets flowers opening day. Liza's daddy, Vincente Minnelli, sent roses.



Every inch a star is Liza with Judy's parasol in "In The Good Old Summertime."

Judy is as proud as punch of her little actress and makes no effort to hide it.





# Nothing Like New York

**T**HERE'S nothing like New York, not even on an expensive Hollywood set, which is why the cast packed their bags and headed East to film MGM's "On The Town." It's a musical story of three sailors, Gene Kelly, Frank Sinatra, Jules Munshin, who arrive in New York to celebrate a 24-hour leave. "On The Town" will prove why studios are utilizing on-the-spot locations more and more. When you see Gene romancing Vera-Ellen, Frank falling for the charms of Betty Garrett and Jules mooning over Ann Miller in the shadow of the Statue of Liberty, along the piers at the Brooklyn Navy Yard and on Fifth Avenue, you can bet your last dollar that the scenery is the real New York.



Left: Both off-screen and on, Frank, Jules and Gene enjoy the view from the roof of the RCA Building. Below: Horseplay atop Loew's State.



Betty Garrett, Ann Miller and Vera-Ellen cavort on a dock at the Brooklyn Navy Yard for a hilarious scene in "On The Town."



Gene Kelly, Jules Munshin and Frank Sinatra gawking like a trio of hayseeds at Radio City.







A thug Mickey Rooney meets through Jeanne Cagney in "Quicksand" is evil Peter Lorre.

Mickey is trapped by his network of crimes when the police close in on him in the film.

# Brand New Mickey

**L**ITTLE did Mickey Rooney dream what he was walking into when he exchanged comedy for the lead in Sam H. Stiefel's "Quicksand," his first straight drama. To keep a date with trampish Jeanne Cagney, Mickey "borrows" money from his employer's till. That one shady step mires him in a series of crimes, each committed to offset the former, which are just like "Quicksand." The more he struggles, the more involved he becomes until murder seems his only out. Fortunately, Mickey has Barbara Bates and a lawyer on his side. Together they extend the helping hands that mean his salvation.

Jeanne Cagney, the cause of Mickey's downfall in "Quicksand," leaves him when he stumbles.



Barbara Bates and Taylor Holmes aid Mickey Rooney when he needs help most.



Mickey can't forget his wrong-doing, despite Jeanne Cagney, because he's really a good boy at heart





**James Stewart, now  
appearing in MGM's  
"The Stratton Story"**







Robert Young is currently in "Love Is Big Business."



From "Love Is Big Business," Bob went into "Forsyte Saga," with Greer Carson.

## YOU MUST BE CAUTIOUS

Robert Young casts a wary eye at the pitfalls yawning before a star in Hollywood

By Jon Bruce

"My home life has kept me on solid ground that I know," says Bob with his wife, Betty



"IT'S amazing to me that so many stars in Hollywood keep their heads as well as they do!"

That was Robert Young's provocative answer when I asked him whether or not a star could really stay on level ground in Hollywood. Certainly few stars are as well equipped to go into such a debatable topic as Bob. The very likable guy has been in pictures eighteen years, he's had no fair amount of success, and he's still wearing the same size hat.

"There are so many things here that can trip a fellow up," Bob said to me shortly after he had wound up a starring role in RKO's "Love Is Big Business." "There are pitfalls scattered all over the place. Bad ones that are constantly waiting to gobble you up. Probably the most difficult one to avoid is the sudden way fame hits you. One day you're walking up and down in front of a studio hoping for any kind of a job, just an ordinary Joe, and then Fate steps in and you're a star overnight. That's a pretty overwhelming situation and can easily send a guy topsy-turvy. Such sudden success doesn't give you a chance to mature in your new state gradually. Bang! You're (Please turn to page 57)

"Maybe I escaped the pitfalls because I was never an overnight sensation or a big star."







**Valli, currently starring in "Weep No More," for RKO**





# Under Capricorn

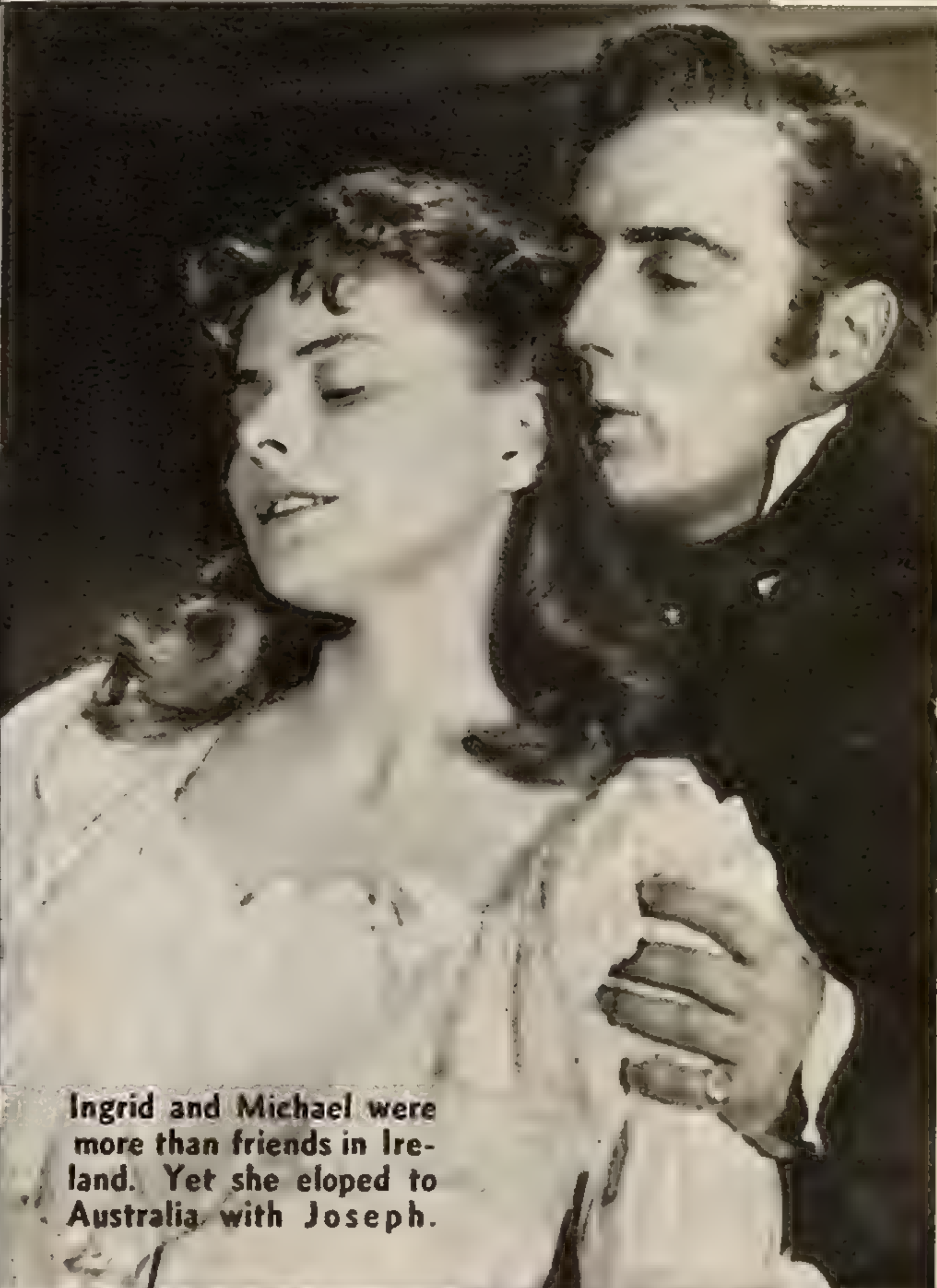
As her husband, Joseph Cotten becomes insanely jealous of Ingrid's regard for Michael Wilding.

**A**LFRED HITCHCOCK'S "Under Capricorn," Transatlantic Picture for Warners' release, stars Ingrid Bergman, with Joseph Cotten and Michael Wilding, currently the rage of England, as her leading men. Joseph is her husband; Michael, an aristocrat like herself, who tries to help Ingrid overcome her craving for alcohol brought on by the difficult life with her husband. In trying to help her, Michael falls in love with Ingrid. But it is never returned.

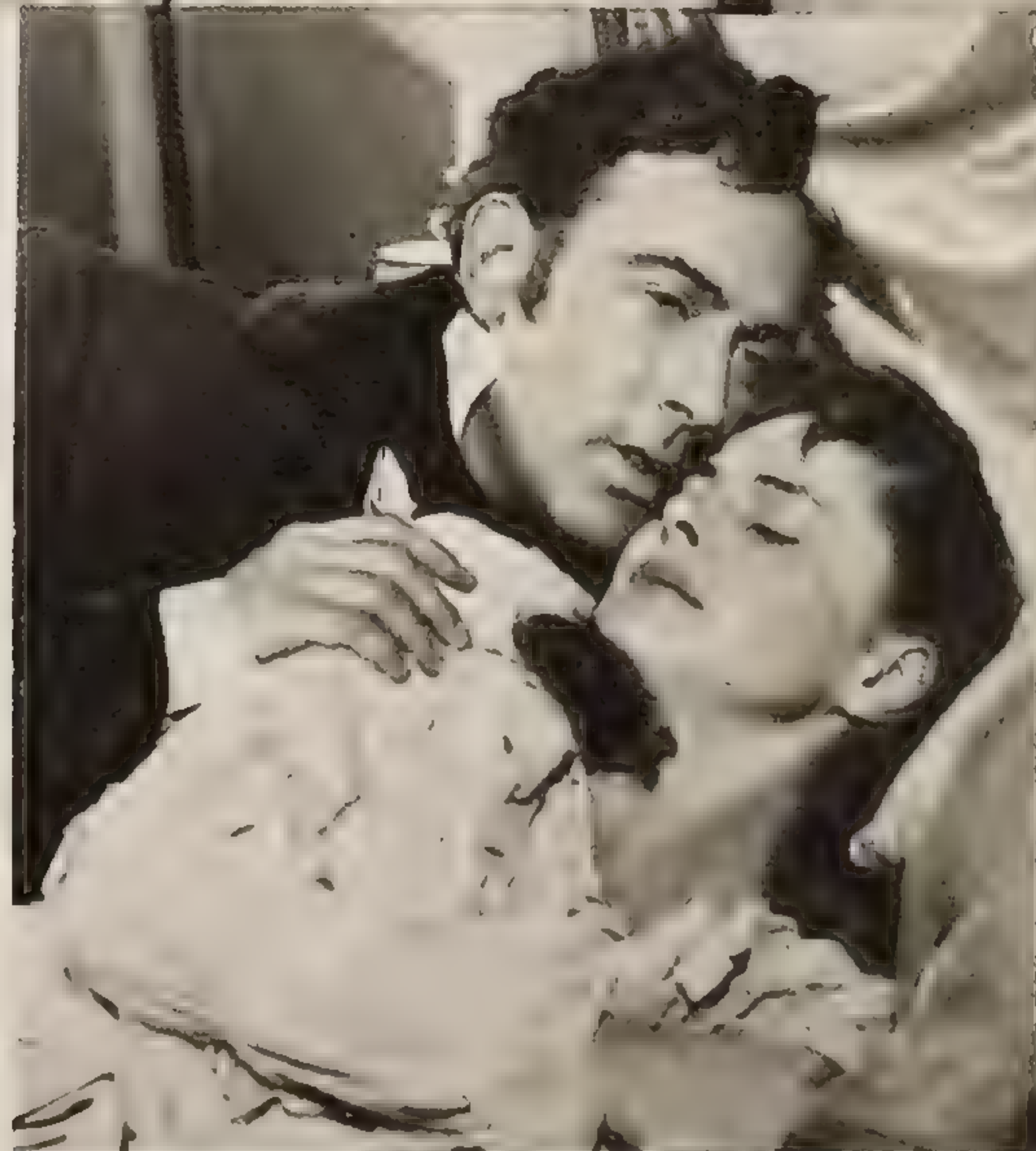
The men quarrel over Ingrid. Michael is wounded. Because of Ingrid, he presses no charges.



Although it is Michael who brings Ingrid out of her alcoholic despair, she still loves Joseph.



Ingrid and Michael were more than friends in Ireland. Yet she eloped to Australia with Joseph.



Michael's role engenders as much sympathy as Ingrid's pitiful dypsomaniac.





"Be a GOOD listener," advises Ann with her ex-husband, Bob Sterling.

After "Death In The Doll House," Ann Sothorn will star in "Nancy Goes To Rio."

**A**NN SOTHERN would easily win a Ph. D. rating on any popularity poll. She holds the enviable position of being described as "ideal date" by such Hollywood eligibles as Clark Gable, Kirk Douglas and radio-movie producer, Cy Howard.

On behalf of America's date-hungry females, we decided to discover the secret of her date-filled calendar and ever-jingling telephone. Just how does a girl get that way?

So we trotted over to MGM, where Ann is starring in "Death In The Doll House," to get instruction from an expert.

Ann greeted us with that bubbling laugh and smile of hers. She was wearing a beige suit with cocoa brown stitching on the collar and pockets, not at all the garb of a professor.

But when she started advising on how to attract a Prince Charming—school was in session! The soundstage was converted into a hall of learning, and we feverishly started taking notes as if we were cramming for a final.

"Visual impact," began Ann, "is all-important. Before a fellow asks you to go out he's got to be impressed with what he sees.

"You don't have to be the most beautiful girl in the world, but you should try to be the best groomed, which brings up the point of clothes.

"Most gals make the fatal error of dressing to please other women, instead

# *How To Attract YOUR Prince*

Ann Sothorn knows, and tells, how to keep your date-book full and your telephone jingling



of men. A male doesn't want to escort a startling fashion plate—that draws nods from the females and no's from the males. He'd much prefer someone who is neatly and attractively dressed, someone he can feel comfortable with.

"I've found that most men like to see women in large feminine hats. Not those huge ones with flowers falling all over the



crown, but a medium-sized chapeau that softens and frames the face."

Second point of interest, according to Ann, is "to always look your level best."

"It doesn't matter if you're just going for a spin in the car or for a swim at the beach, you should always try to look as good as possible.

"Although your date wouldn't comment if your appearance was untidy, he would make a mental note of the fact.

"You must never get to the point where you take a fellow for granted or for granite. Either is a mistake. Many people claim it's old hat to flatter or compliment your escort—that you shouldn't stoop to such things. But remembering the prominent male ego, I say go ahead and stoop.

"If he's wearing a particularly nice tie or if he has a haircut—or some such thing—I feel it's perfectly legitimate to make mention (*Please turn to page 64*)



"Everyone will testify a sense of humor can enliven a date." Ann's with Don Russ.

Left: "Men are only human. They're still attracted by a girl who's completely feminine."

Right: "You must never take a fellow for granted or for granite. Either is a mistake."

In "The Judge Steps Out," Ann practices her preaching on susceptible Alexander Knox.



"Even if you're just going for a spin in the car, you should look as good as possible."



# Charming

By Reba and  
Bonnie Churchill



Dona Drake waves to the cameraman from her perch on Ronnie's manly shoulders.

Virginia tries her skill at an old beach game and finds the big leap hard to make.

"Hands off," says Eddie to Ronnie who tries to stop Dona from going for a sail with Eddie. Dona is Eddie's girl friend in the film.



Just like kids, Ronnie, Virginia, Eddie and Dona join hands and make a wild dash into the water—last one in is a bum, you know. The lively foursome were at Balboa making "The Girl From Jones Beach," for Warners.

"Over she goes," says Ronnie. But Dona's not worried because to her it's all in fun.





# Fun Between The Scenes

THERE'S one thing about making a film that calls for a beach location, the cast can have a swell time during lulls in the shooting schedule. And don't think Virginia Mayo, Dona Drake, Ronald Reagan, Eddie Bracken didn't make the most of their sojourn at Balboa where "The Girl From Jones Beach" was filmed. They swam, sailed and romped on the beach. Not that their chores in the Warner picture were unpleasant, for there were many beach scenes which came about as the result of Eddie Bracken's suicidal decision to go to the famous Long Island seaside resort to end it all. While waiting for Dona Drake, his girl friend, to come and save him, he spies beautiful Virginia lying on the beach and immediately recognizes her as the in-the-flesh version of artist Ronnie Reagan's composite Randolph Girl. That's when the fun in the film begins.

Eddie demonstrates his brute strength by whisking the 95 pound Dona right off her feet.

Virginia checks on Eddie's luck with rod 'n' reel, but he's up to his trunks in trouble.



# No More Kidding Around

**Vera-Ellen's career in Hollywood used to be just hit-or-miss, but now it's all hit**

**By Jack Holland**

**I**T TOOK the town long enough, but at last it happened.

Somebody woke up and discovered that Vera-Ellen was no mere gingham-draped lassie but a cutie with sex appeal. And it took MGM to make this not-so-startling discovery.

Vera has been around for a few years portraying girlish charm and naive innocence in such pictures as "Wonder Man," "Kid From Brooklyn," "Carnival In Costa Rica," "Love Happy" and others. But it wasn't until she signed a contract with MGM and was put into "On The Town," which Gene Kelly is directing, that the town began to take a second look. Up to this time, her career has been a hit-or-miss sort of thing. Now

"Slaughter On Fifth Avenue," Vera's number in "Words And Music," cinched her in films.

The dances Vera-Ellen does with Paul Valentine in "Love Happy" were tricky to shoot.

it is definitely all hit.

I was certainly aware of the "new" Vera when she walked into the MGM commissary for our interview. Decked out in a fetching costume with a bra that was as big as a gasp, a charming bare midriff, and a pair of pants covered from hips to floor by transparent silk



"On The Town" proves Vera-Ellen's no gingham-draped lass, but a cutie with sex appeal.







A self-confessed homebody, Vera likes pets and the rural life and shopping for groceries.



drappings which afforded an ample view of her shapely legs, she was quite a delectable sight. Not that this was her customary costume for interviews. It happened to be the outfit she was working in that day for a hootchy-kootchy number. Let it suffice to say that I didn't get up and walk out!

After awhile when I had pulled myself together enough to get down to the business at hand, Vera and I went into a bit of yakking about her career.

"I was so busy in New York doing shows," she said in answer to my question about her (Please turn to page 65)

Vera's swept off her feet for a number, but her personal romances are not like that.

Vera-Ellen's the love interest in "On The Town," besides having four dance numbers and a chance to act.

"A girl's best security is to keep a good figure." Vera keeps hers.







Zachary Scott could stock a store with all the string he's saved.



Eve Arden's antiques are always good for a profit when resold.



A "saving sentimentalist," Ray Milland keeps shoes for years.



Barbara Bel Geddes can't bear to pass up a stray rubber band.



Beauticians would starve if they depended on Doris Day because she does her own hair and manicures.

Ida Lupino buys her playsuits with the idea of combining them with old ones in her wardrobe.

Far Right: The shirts that Clark Gable discards, he uses as rags when he overhauls his two cars.

# Pet Economies

THE other day James Mason was at a Hollywood party, when several guests happened to notice that he was carefully undoing the cellophane from discarded cigarette packages, and neatly folding the transparent squares into his wallet.

"What's this?" asked one of the on-lookers. "Does he think we use *that* for money in this country?"

"The answer's very simple," came the retort. "He saves used cellophane and takes it home for his cats to play with. Why should he go out and buy the stuff when he can get it for free from old cigarette packages?"

And, we ask, why not? Hollywood, like the rest of the nation, is in the pangs of what might be considered an economy wave. There's nothing dire





## By Paul Marsh

have their own little economies, and they're religious in the way they stick to them. String-saving, for instance, is just as popular in Hollywood as it is in Peoria!

First of all, let us hasten to explain that the major economies which the stars practice are done with the aid of their business managers. If Ingrid Bergman decides that she's tired of her last year's mink and would like to have a spanking brand new one, she doesn't skin over to *(Please turn to page 67)*

Right: Jennifer Jones' favorite economy is to collect material to use in rag rugs.



James Mason saves the cellophane wrappers on cigarettes for his pet cats to play with.

### Even as you and I, the stars have their own ways of stretching their nickels and dimes

about it, and the pattern of filmland life and movie-making hasn't undergone drastic changes. It simply means that the lush years are over, and everyone is just a bit more careful about where he tosses his nickels and dimes.

And yet it's interesting to note that the stars, even as you and I, have their own little ways of stretching the value of those same nickels and dimes. They



Thrifty Montgomery Clift buys his socks all in the same color.

Left: The most avid light turner-outer in films is Joan Bennett.

Jane Wyman hoards old scripts and uses them for scratch pads.





# Another Jam For Red

**H**ILARITY reigns supreme in MGM's Technicolor musical, "Neptune's Daughter," thanks to the antics of Red Skelton and Betty Garrett. Red is a masseur who knows from nothing about girls, and Betty's a man-crazy female who mistakes him for a famous South American polo player, and ardently pursues him, much to Esther Williams' annoyance, because she'd like to make a play for him, too. When Red, who's scared to death of horses, is forced to play in a polo game, he runs away and hides out (as only he can hide out) with the models in Esther's bathing suit company.



Betty eagerly awaits her turn as Esther shows the shy Red what he's been missing.

Much to his horror, Red finds that Betty's a gal who doesn't take no for an answer.

If seals can do it, so can Red, as he ably proves on the set of "Neptune's Daughter."

Red in a riotous scene in the film in which he cavorts with a group of bathing girls rehearsing for a water ballet.







Virginia Mayo, who's helped Joel McCrea escape after a holdup, goes after Dorothy Malone in a slam-bang fashion when she reveals her plan to tip off the sheriff.



Virginia makes a desperate effort to keep Dorothy away from the door and the lawmen.



## The Gals Go To It!

ONE of the high points of "Colorado Territory" is the rough and tumble battle waged by Virginia Mayo and Dorothy Malone. When women engage in such encounters it's always because of a man and in the film the man is Joel McCrea. The fight starts when Dorothy decides to turn Joel, whom Virginia loves, over to a posse.

Virginia and Dorothy have a lot of fun during rehearsals of their fight scene in the film.

Fighting is so foreign to their real natures it took the girls a while to get into the mood.



Virginia with Director Raoul Walsh on the set at Warners





## By Kay Nelson

(EDITOR'S NOTE: *Kay Nelson, designer for 20th Century-Fox, knows the value of color to enhance the beauty of the stars she dresses. Let her help you coordinate the fall colors that are best for you.*)

**COLOR Can Make You.** A dress of the right color will give your skin a lovely tone. It will make people notice the color of your eyes. It will make your hair more attractive. I've seen sallow skin, dull eyes and drab hair actually come to life when the right colors are brought into a wardrobe.

\* \* \*

**Color Can Also Ruin You.** Fifteen years ago I thought my life was complete . . . I owned a mink coat. With great care I selected a brown dress, hat and shoes to match the brown of the mink. Then, one evening in a softly lighted restaurant, I saw myself in a mirror. I looked sixty years old. An all-brown costume is difficult for anyone to wear, and it was certainly too much for me.

\* \* \*

**Linda Darnell Is The Type** who can wear the vivid colors. She looks magnificent in them. I discovered that when I made her clothes for "Everybody Does It." One heavenly negligee that she wears

in the picture, is maroon bagheera velvet. The material looks like suede cloth but it's so fine that five yards of it can be pulled through a ring. Another at-home costume is a pair of silk jersey house pajamas in soft bottle-green. Her most elaborate gown in the picture, designed for the concert stage, is sapphire blue velvet trimmed with ostrich feathers in many shades of blue. Linda has some special plans for her personal wardrobe this Winter. She recently had an exquisite necklace made. The chain is composed of sapphires, diamonds and platinum, and the pendant is a big black star sapphire. She wants her whole wardrobe



The angel blue of Celeste Holm's taffeta bodice is repeated in the applique on the full white net skirt.



# Give A THOUGHT

Flattering colors will reveal hidden

designed around this unusual piece of jewelry.

\* \* \*

**If You Have Very Dark Hair** like Linda Darnell, you might plan a color wardrobe for Fall. You could start with a suit in bold purple, and a cocktail dress of deep red, electric blue or green. A plum colored coat would be beautiful with certain shades of that suit and dress. An inexpensive fur coat could be dyed in a rich plum shade, but be certain of the furrier's guarantee that it won't fade. Sheared muskrat in silvery gray

Celeste Holm is exquisite in a lame brocade gown the color of her blonde hair. Roses of the same gold material frame the neckline.

A black taffeta cocktail dress shot with gold is a stunning foil for fair-haired Celeste, who wears it in "Everybody Does It."







Celeste Holm knows what a bright blue satin housecoat with flesh net ruffles at neck and sleeves does for blue-eyed blondes.

tailored suits. She has one especially attractive in gray, and another in oyster white. She also likes to wear navy blue or black which are very effective because they accentuate her light hair and complexion.

\* \* \*

Any Type Of Blonde looks best in neutral shades. When she wear colors that are too bright, she distracts the eye from the lovely coloring of her hair. Vivid colors are dangerous for her. They may give her a cheap look. And some pastels can (Please turn to page 68)



Her navy blue wool suit trimmed with white silk pique is perfect for a blonde like Celeste Holm.



A brilliant applique of hand-painted net on the skirt and scarf enlivens Celeste's black souffle evening gown in "Everybody Does It."

The elegance of a mink coat puts a sparkle in Celeste Holm's eyes, roses in her cheeks and completely enhances her natural beauty.



# TO COLOR

beauty in your hair, eyes and skin

would also be stunning with a purple suit. I'd suggest black accessories for all the above. Your wool dress could be warm beige and with that you could wear a colored hat and accessories. Or have the dress in black with touches of white at the neck. Then a Winter white hat, and white gloves would be most flattering.

\* \* \*

Celeste Holm, A Natural Blonde with light blue eyes and fair skin, has a cameo look about her. Her home is decorated in pale gray and white. Off the screen she likes to wear very simple



# "A Man Would Be A Fool To Marry Me"

"I yearn to be fragile and to grow limpid-eyed over the compliments paid me by some baritone in tweeds . . . or do I?"

**N**OW and then, in a furtive sort of way, I wish that I were one of those organdy curtain, blue mixing bowl types who smile in complacent cheerfulness from the pages of home-making magazines.

Now and then, with wistful envy, I listen to the chatter of girls who can whip up their own embroidered net evening gowns, or who can serve a cheese souffle to twelve guests, all the while looking as dewy as an apple blossom.

I yearn to be fragile and feminine, and to grow limpid-eyed over the compliments paid me by some baritone in tweeds. Or do I?

Let's be honest about this.

Let's contrast what I think marriage *should be* with what I could, under present circumstance, give to marriage.

I regard marriage as a full-time job, and I think a man has the right to be head of his own household. I believe that a man has a right to expect his home to be managed efficiently, and that he should come home at night to a welcoming wife and a delicious, hot dinner, served with charm.

I am sincerely convinced that a man has the right to expect his wife to drop everything and join him on impromptu

"I'm steel springs in blue denim," warns Ruth Roman, in "The Window" with Bobby Driscoll, Paul Stewart.

he obstacles preventing from becoming an object someone's affections," confesses Ruth wryly, "are most unsurmountable"

By Ruth Roman







In her driving ambition, Ruth Roman, personally, is quite unlike the gentle child she played in "Champion," who wanted only to be Kirk Douglas' wife.

One look at Ruth Roman, of "Beyond The Forest," and any man would forget she ever warned him precisely why she'd be a bad risk for marriage.

trips out of town, or last-minute dinner parties.

A man should be able to drive his car as he pleases without suggestions from the right, and he should be able to get his wife on the telephone without having to wait thirty minutes to an hour. He should be able to play the radio when he wishes without disturbing a frantic woman memorizing a script, and if he should find it necessary to pound the typewriter on a bit of office work in the evening, it should not drive his wife into the howling hoolies.

If a man takes it into his head to explain that two and two is four, or how an airplane flies, or what the distance is from Dallas to Boston, he should be able to display his learning without having his wife think, "I know that, you dope, perhaps better than you do."

In short, I am happy to concede that a man should be lord of his domain and titan of his trailer court.

Cross my heart, I am.

But . . . take a look at MY life (*Please turn to page 70*)

Since "Belle Starr's Daughter," her first film, Ruth has made four other pictures, is currently doing "Beyond The Forest."







Paul Douglas, Ray Milland confer before game.

# Screenland Salutes *Ray Milland*



Paul, knowing nothing of the magic fluid, advises Ray not to pitch, but when Ray is adamant, Paul agrees to catch for him.

**I**N HIS long career, Paramount star Ray Milland has played just about everything from a castaway on a desert isle to a dipsomaniac on a lost weekend, but it took a loanout to 20th Century-Fox, his first, incidentally, in ten years, to get him cast as a baseball player—a part which Ray relished and played to the grandstands. To top it off, he even developed a sore arm from throwing too hard, just like real pitchers do, and twisted a knee sliding into first base. As Vernon Simpson, a chemistry teacher who suddenly finds himself an ace pitcher in big league baseball as a result of his invention of a magic sponge that enables him to control a baseball, Ray Milland makes "It Happens Every Spring," a gay and delightful piece of entertainment.

Ray shows Jean Peters, daughter of the college prexy and the girl he plans to wed, the experiment that means so much to him.







Marilyn Maxwell obliges her host, Freddie Robbins, with a rhythmic rendition of "Chopsticks" on a typewriter prior to the airing of his radio program.

## FRED ROBBINS

# Right off the Record



Fred Robbins, of the spectacular vernacular, on "Adventures In Jazz," his CBS-TV show.

**H**YA Snooks!  
The stuff is de luxe—  
So let's sample what cooks—  
Before you ouvrez those books!

**M**AIS OUI—'tis quite a spell from May to December but the days grow short when you reach September. And when the Autumn weather turns the leaves to flame, there's no more time for that vacationing game. It's back to French 3, and Biology 2, and la livre and la plume and that new English teacher. But there's always time for that wax and needle game—'cause all work and no records makes you-know-what! So what's what in the new grooves . . .

### HEAVENLY!

**Miss Liberty!!**—Move over those cookies from "Kiss Me Kate" and "South Pacific" for the inelange that are gushing forth from the new Irving Berlin musical. Whenever a hit show comes along all the artists rush to wax the sharps and flats—specially when they're by Berlin, Rodgers and Hammerstein or Cole Porter. It's like a new Buick or Caddie, everyone wants to get in on the deal! And you can take your pick; pick of all the fine slabs of a fine score. There's "I Love You" by Frank Sinatra, Perry Como, Al Jolson, Jo Stafford; "Let's Take An Old Fashioned Walk" by Perry, Frank and Doris Day, Dick Haymes, and Maggie Whiting—all on their respective labels, of course. "Little Fish In A Big Pond" was cut by Dick Haymes, and Bill Lawrence, and Buddy Clark and Dinah; "Paris Wakes Up And Smiles" by Buddy Clark, Jean Sablon, Al Jolson, and Maggie Whiting; AND our big favorite, "Homework," ecstatically etched by Fran Warren, and Dinah, and the Andrews Kids. "You Can Have Him," our other fave, was tallowed by Dinah and Doris Day sharing tonsils, and the "Voice With The Bedroom Look"—who's coming up like Citation—Fran

Warren. Everyone's in choice voice. You pays your dough and voices your choice. **Vic Damone**—"You're Breaking My Heart," "Four Winds And Seven Seas"—"The Golden Tone" has another hit on his tonsils, a sequel to "I Have But One Heart"—in "You're Breaking My Heart," a dual language deal for the price of one. Flip side caresses you like the winds in the title—delicious vibrations from Vickie boy. He's being screen-tested, you know and is that bad? (*Mercury*.) **Evelyn Knight**—"The Bird" is winging high again tweet-tweeting on 4 fresh sides that'll buy lotsa new Fall clothes. "You're So Understanding," "It's Too Late Now," "Be Goody Good Good To Me"—which sparkles like "Powder Your Face," and "A Little Bird" and "Don't Ever Marry For Money." Whatta flair Evie has for bright rhythmic stuff. Blithe as a butterfly! (*Decca*)

**Mel Torme**—The "Velvet Fog" did a wonderful shot on our television show on CBS recently—sitting at the piano and playing and singing some of his own

Fred's time-telling in French amuses Corinne Calvet, Parisian star in "Rope Of Sand."



beauties. Mel's way up top on the college poll of favorite singers, too. Pretty good for *Capitol's* newest male employee. His freshest, "Four Winds And Seven Seas" and "It's Too Late Now" finds Lem (*Mel backwards*) in the pop vein—and what could be nicer or more velvety after "Again" and "Careless Hands." Proving Candy's boy can sell pop tunes as well as anyone, given a good label that gets around like *Capitol*. The production effects around "Four Winds" is most effective . . .

**Rosemary Clooney**—One of the Clooney sisters in the Tony Pastor band is on her own, and how! 'Cause Rosemary leaves you molten with her first *Columbia* cookie of "Bargain Day" and "Cabaret"—nothing less than molten! Chick signs with her left auricle and ventricle, shows oodles of promise and takes a rightful place in the same league with the Shores, Days, Staffords, Lees, etc. 'Course she did some things with Tony—"Sidewalk Penny Arcade" and "Grievin' For You," for example—but on her first solo, wow! (*Columbia*)

**Jean Sablon**—Ah, ma petite chou, voici le voix de Jean Sablon sur deux disques that are just perf: "Dites Moi"—the tres adorable nursery rhyme from "South Pacific" and "Paris Wakes Up And Smiles" from "Miss Liberty." Biscuits like these are one of the things that make la vie so belle. (*Victor*)

**Frank Sinatra**—Well, happy day! Another full fat album by Nancy's Daddy to go along with the first two he's etched. This one yclept "Frankly Sentimental" could have been called "Frankly Pretty

(Please turn to page 62)





Robert Cummings and Rosalind Russell, co-starring in "Tell It To The Judge," look at some candid shots of the film's gayest sequences.

## What Hollywood Itself Is Talking About

Continued from page 21

Ford and Lana Turner for one or, possibly, three pictures together; James Mason to co-star with the great Garbo when and if she makes "La Duchesse De Langeais." (*That's French for "The Duchess Of Langeais," I think.*)

Coupla gals are back to work after a two-year absence each—Dorothy McGuire, who reported to 20th for "Oh, Doctor" and Eleanor Parker to Warners for "Chain Lightning" with that Bogey man, Humphrey. Both gals became first-time mothers during their stay away from the sound stages. And Bob Walker (*who definitely did not become a mother*) is back at his old stand, MGM, feeling fine and fit, thank you, and ready to tackle his acting chores once more.

Sight of any year is Ann Sheridan whipping across the 20th Century-Fox lot astride a motorcycle with none other than the urbane Cary Grant as passenger in the side-car. All this nonsense stems from their picture, "I Was A Male War Bride," in which Annie plays a somewhat wacky WAC. They started cycling around together on location in Germany. First time Ann had to pilot her expensive cargo around she was scared silly that she'd dump him out. Always the gentleman, Cary nonchalantly pretended to fall asleep and they've been roaring around steadily ever since—during working hours, that is.

Mr. G. makes no more pictures until next year—has to take a much needed rest to completely recover from that attack of yellow jaundice. This strange disease made his skin turn several different shades daily which is why he wears makeup for the first time in his screen career.

Several years ago, when Coleen Gray

first came to California she got a job at La Jolla's swank resort hotel, Casa de Manana, as a waitress. She wondered at the time what life would be like on the other, or guest, side. So when the Coleen finished her starring role opposite Bing Crosby in "Riding High," she hied herself down the coast to La Jolla, engaged one of the Casa's plushiest suites and found it was just as she thought it would be—wonderful.

Bill Lundigan's off to a fine, fat new career at 20th, where he was signed to do the picture "Pinky" with Jeanne Crain. The big bosses liked him so well he's got a fancy contract and another lead with Dotty McGuire in "Oh, Doctor." Since he has to make like a doctor, Bill's been taking a Red Cross course. One of the greatest satisfactions he and Mrs. L. are having from this upturn in their fortunes is the small house they've rented. Up to now the Lundigans had been living in a small apartment with only one entrance. Bill got awful tired of lugging the garbage pail through the living room and out the front door. The new house has two back doors and he can take his pick when he exits with el garbage.

The 25-year-old gal composer who is doing the music for U-I's picture, "Once More, My Darling," starring Bob Montgomery and Ann Blyth, is Elizabeth Firestone, daughter of the tire tycoon, Harvey Firestone. She has 40 musical compositions to her credit, also a pop tune, "Why Try," which is being released by Columbia Records. This is her first motion picture stint and she was quite overawed and shy on her first day at work. Her pal, June Allyson, came with her to the set, but when she left the gal composer was on her own. One of the set electricians broke the

ice by introducing himself and kiddingly asking if Elizabeth could talk her father out of a couple of tires for him!

Maureen O'Hara has crossed the ocean by plane and boat many times since she left her native Ireland and never once had the slightest touch of seasickness. So what happens? She's out in the middle of the desert, on location for U-I's big Technicolor opus, "Bagdad," riding on the back of a camel. The swaying motion makes her violently ill and the doctor gives her some of these terrific new seasick pills, which fix her right up. This is the picture that introduces two of U-I's new stars—Paul Christian, who's Swiss, and Ann Pearce, who's American.

The Dick Widmarks finally bought themselves a house in Mandeville Canyon. Dick was all set to pursue his favorite hobby, puttering, when 20th notified him he was going to England to make "Night And The City." He also learned about moving the hard way. Trying to economize, he got paper cartons and painfully packed his entire library of 2,000 books. The moving men then shattered his illusions by saying he'd have saved dough if he'd hired a professional packer, who could have crammed the books into half the space.

Jeanne Crain, who worked every single day of the six-weeks shooting schedule on "Pinky," was hopefully eyeing travel folders describing boat trips to Alaska and thinking maybe she could talk the studio out of three weeks off for the trip.

This and That: Shelley Winters sings a torchy song in "Java" tagged "I'm The Lonesomest Gal In Town," which is the exact opposite of what Shelley really is . . . Cornel Wilde's learning Swiss-German for the comedy he's making over there, tentatively titled "Swiss Tour DX-5" . . . Wife, Pat, and daughter, Wendy, are learning French on accounta the help no savvy Inglis . . . Stick around, kids, we'll be seeing Montgomery Clift back in the Hollywoods yet. He's signed up for Director George Stevens' remake of that jolly story, "An American Tragedy" . . . Barbara Hale, tired of rummaging through boxes to find the right pair of shoes, got out her paint brush and painted a replica of the contents of each box on the outside. Me, I just use plain ole labels.

Fashion Notes: Before Roz Russell took off on a jaunt to New York she did a gigantic fashion sitting, wearing all the handsome clothes Jean Louis designed for her Columbia picture, "Tell It To The Judge." I hear they're sensational. And that tall gal, Dorothy Hart, picked up her agent's hat, got to fooling around with it, mashed it into several shapes on her head—liked what she saw, had a department store copy it. Now they've asked her permission to put out a line of hats modeled on her creation. It's tagged "The Agent."

When the sixth wedding anniversary of Betty Grable and Harry James rolled



around, the man with the horn was home to celebrate with his little woman, marking the first time during the marriage they spent the big day together. He's always been out on tour before. Betty always tried to make pictures while Harry was on the road, but this time "Wabash Avenue" got off to a late start, so while Mr. J. is loafing, she's hoofing. Vic Mature and Betty are re-teamed in "Wabash"—remember away back when 20th wouldn't dream of making a Grable picture without Vic and vice versa?

—O—

Maybe you didn't know this—Ann Blyth's the honorary mayor of her town, Toluca Lake. It's the custom out here in these parts to elect a picture or radio personality to this spot in each of the San Fernando Valley communities which actually belong within the city limits of Los Angeles. What ain't customary, though, is for these honorary hizzoners to take the job seriously. Missy Blyth has pulled a switch, however, and is participating in civic affairs like crazy. First day in office a small boy pounded on her door and asked her, as mayor, to help him find a home for the three small puppies he was clutching to his chest. She got busy and helped. Few days later she officiated at the laying of a church cornerstone. Her new job keeps her busy outside working hours and she loves it.

—O—

Jean Peters has a 14-year-old sister named Shirley. When the gals' mother was away, Shirley told her actress sister she should come to an open house at Emerson High to meet her teachers and represent the Peters family in the absence of their mother. So Jean got all dressed up dignified in high heels, hat, and a conservative suit. Much to her chagrin, Jean was mistaken by teachers and students for just another little high school gal.

—O—

We've been to a raft of parties lately, some of them outstanding in the fun department. One of the best ones came about because Zachary Scott was dying to meet Florence Desmond, the British impressionist. So Jean and Keogh Gleason tossed a real whizzer. We had fun watching Zack watching Desi go through her terrific act. He looked like a small boy seeing the circus for the first time. We also enjoyed watching John Emery's reactions to Desi's takeoff on Tallulah Bankhead. (*John used to be married to the fabulous Tallu*). In fact, she had the whole party spellbound—John Hodiak, in a bush beard for "Ambush;" Cesar Romero, Will Price and Maureen O'Hara; Evelyn Keyes with Cy Howard (*it was the night before the news of her separation from John Huston*); that very pretty Jayne Meadows with her husband, Milton Krim; Frank Lovejoy, who was so terrific in "Home Of The Brave" and who is one of the most enthusiastic of the square dance cult; Dennis and Steffi O'Keefe. Lou Busch, who is Janet Blair's composer-arranger husband, accompanied Desi and did a wonderful job.

—O—

Few nights later some of the same crowd did a return engagement at Desi's

to help celebrate her birthday—her two great admirers, Zack and John, the Nunnally Johnsons and the Jean Negulescos (*these two gentlemen are her producer and director on "Three Came Home"*), Columnist Harry Crocker, Harriet Parsons, Dick Cromwell, Patric Knowles. Mrs. Negulesco, who is Dusty Anderson, has given up acting for painting. Had her first art show and we understand Greta Garbo has bought one she did of a whole flock of cats. Garbo, by the way,

is returning to the screen before long.

—O—

*We always have a wonderful time at Gertrude Niesen's parties. Last one she gave was tres gai with fun people like John and Marie Lund, Diana Lynn and John Lindsay, Wendell Corey, that very amusing gal, Eve Arden, Greta Peck, and Earl Blackwell. Gertie's guests always get up and entertain—at least those who can, and the others sit around relaxing and enjoying themselves.*

## What Now?

Continued from page 23

and husbands are still suffering by comparison.

No one who remembers her when she inconspicuously began her movie career as the shy sixteen-year-old Marguerita Cansino, the long-limbed dancer with the low hairline and an equally low acting potential, ever dreamed that she'd become, by gum, the future Begum of the Moslem empire, the daughter-in-law of the wealthiest man in the world, a Princess to a charming, handsome Prince. Least dreamy among them would have been Rita herself, who started her career dancing with her father, Eduardo Cansino, and was discovered by Hollywood at the Agua Caliente Casino, then the plushiest gambling resort south—or north—of the California border.

Few people commented when she married Edward Judson because hardly anyone knew the quiet girl who had led the sheltered life of a Spanish senorita with her family. Judson was ambitious for her, insisted that she take voice and drama coaching, taught her how to dress, urged her on—perhaps too much—until the marriage ended in divorce.

She remained quiet, shy of interviews, made few friends, was even lonely. Then Orson Welles sawed her in half in a magic show and married her shortly after. Welles was also ambitious for Rita—insisting that she should become a deep thinker, an intellectual. Rita worked

very hard to please him. She also worked hard on her pictures and liked to relax between jobs, be lazy, replenish her expended energy. She divorced Welles.

Now let us look at our plot, one of opposition, obstacles, and interference. Figure, now, the hassles created by Aly and Rita falling precipitously in love and see whether it would be worth it to you.

First we have the long chase which started in Spain last Summer when Rita and her Prince Charming figured they could do a quiet bit of sightseeing. The plan didn't work. Dating from that time on they've rarely been free from the camera and the inquiring reporter. They played fox and hounds with eager newshawks in Hollywood, in Mexico, in Cuba. Both finally fled this continent to spend Christmas at one of the Prince's many homes, this time in Ireland.

There were two divorces to be obtained—Rita's final from Welles, Aly's from his wife, from whom he had been legally separated before he met the glamorous Rita. Furthermore, would Aly's father, the powerful Aga Khan, spiritual leader of millions of Moslems, stand still for an alliance between his heir and a Hollywood actress?

There was another prime factor which added to the personal turmoil. Harry Cohn, head of Columbia Pictures and, up to the time Aly Khan entered the



Director Lloyd Bacon and Jimmy Gleason congratulate Lucille Ball upon her fine performance in "Miss Grant Takes Richmond," Columbia picture.



scene, Rita's boss, wanted her to make pictures. He lost the decision. The little gal who had formerly been most tractable about working—enjoyed it in fact—let work fly out the window when love came in the door. Moreover, there wasn't anything her boss could do except fume and tell his press agents to tell her she shouldn't alienate the press. She, in turn, told the harried press agents what *they* could do which, boiled down, was to leave her strictly alone. She left no doubt in the mind of anyone that she was just plain fed up with being chased by newsmen. She gained assurance from the fact that her man liked her just the way she was, that she could do what she wanted. Obviously, he was head-over-heels in love with *her*, not with her mind or her career. She would never have to do anything again except to please herself and him.

With that important point established beyond any question of a doubt, an idyllic and fairly peaceful period followed. She became in actuality the slim figure of flame, fire and spirit which she had heretofore only displayed on the screen. And, having shown she was capable of giving a legitimate off-screen performance when it was worth the effort, she settled down to enjoy herself amid her Prince's family, along with her own little daughter, Rebecca. She wore blue jeans and turtleneck sweaters. She played golf, she got acquainted with Aly's two sons. Everybody liked her just fine. There were no scripts to read, no early morning calls, no business conferences.

Before our story had time to roost cozily up there on Cloud 8, a new impetus gave it a further lift. Finally all avenues were cleared and the electrifying announcement came that the actress and the Moslem prince would, at last, be married. Suspense immediately followed hard on the heels of relieved sighs from romantics who hugged this news to their bosoms. *When* would the wedding come off was the burning question. Interest held up because daily teaser bulletins were amply provided on newspaper front pages for eager eyes to devour. The trousseau would be designed by the famous Parisian couturier, Jacques Fath. The dresses were to be all black, or blue, or puce—nobody could keep track. For several days the newspapers carried stories about her gowns, about her pretty deliberation over which of three negligees she would wear on her wedding night.

The marriage would be solemnized at Chateau L'Horizon, it was announced. The Moslem ceremony would come later. Monsieur le maire, Paul Derigon, slight Communist functionary of the little town, Vallauris, would officiate.

Invitations were issued—to potentates, counts, generals—and a few people from Hollywood, among them only one important columnist, Louella Parsons, a long time close friend of Rita's. Another lady columnist was most bitter about not getting a bid and sniped at all concerned through her column.

Rita's business manager, her agent-partner, her producer-director, and two



George Montgomery and his wife, Dinah Shore, having a night out.

close girl friends were bidden. Harry Cohn was invited, but declined. Rita's pet pooch was flown over, although this was stoutly denied. This episode spotlighted the canine world once again—unpublicized since Elliot Roosevelt's dog, Blaze, reportedly usurped an airplane priority during the War for a trip to Hollywood. Rita's family stated with simple dignity that none of its members would be able to attend.

Finally the date was announced. World events were virtually swept off newspaper front pages. Every colorful detail was ballooned into magnified importance. There was a definite note of hysteria in the air. People who had never been closer to Rita than a general admission ticket to one of her films hopefully angled for invitations, some of them tried to crash the spotlight by having their press agents announce they had, in fact, been invited to the glittering affair.

News of Aly's wedding presents to his future Princess took on a fantastic quality, such as a hopeful contestant in a super-giant colossal giveaway show might dream in a happy nightmare.

Of course, no really good story can get along without a crisis of one sort or another. Which is precisely what we're coming to now. Up to this point everything has been going more or less beautifully. For the purposes of keeping interest and suspense way up to the top, somebody has to throw a monkey-wrench in the works. In this story there is one—and it's a beauty.

The little Communist mayor pays a call on his capitalist friends and shamefacedly says he can't marry them at the Chateau after all. Official red tape, or just plain red tape, has muscled in and they must come to the city hall, just like any other foreigners being married in France. This, definitely, is a crisis of the first water. What to do about keeping the mobs of well-wishing fans from swarming all over the guests and themselves? How about the inconvenience? No amount of pleading or pressure alters the situation and, at last, Rita and Aly bow their heads in defeat to the inevitable.

One of the best and most amazing angles to this melodramatic love story is the fact that the people who were able

to get to this little town of Vallauris for the big doings remembered their manners and poured their best wishes out in an orderly access of good-will. The mayor conducted himself with dignity and aplomb. The bride and groom were radiant and smiling. It was indeed a happy occasion.

Then came the kicker, the real punch line to bring the thrilling love story to its ultimate height in climax. The solemn Moslem ceremony was performed the following day and was the one time the bride and groom were able to keep their plans secret.

Which brings us, more or less, to the end of our saga. Will this romance continue to hold public interest? Certainly there's material for a sequel. There's Rita's movie career, which can't go anywhere but up—if millions of old and newly acquired fans remain faithful. She'll have many things to learn about her husband's religion and customs to prepare for the time when he steps into his father's high position. They can travel virtually all over the world with never a worry about hotel reservations because they are master and mistress of beautiful estates in many countries. There's always the prospect, too, that they'll settle down and raise a family and the love story of the age will slowly subside into an "and so they lived happily ever after" windup.

In any case, you'd better keep tuned in for future developments.

## "We Three"

Continued from page 25

very wrong. I soon discovered June was too intelligent to falsify friendship.

We three . . . Jeanne, June and I . . . were on location together for ten weeks in the East. We worked, we played, we relaxed, we enjoyed life together. And we became good friends. At 20th they still speak almost reverently of the picture's location jaunt as one of the studio's most pleasant. And it was.

Most of June's free hours were spent in a make-shift schoolroom. Her teacher, who had also been one of mine during my extra days in films, was very kind; and as strict as ever! Jeanne and I were inseparable. We talked constantly . . . mostly about the War, which was then in such confusion, but also about our futures as individuals after the War's end. Jeanne, with that seriousness and subjectivity of hers, would converse brilliantly for an eighteen-year-old, I thought, on philosophy, literature, religion and marriage.

Every night, coming home to the hotel from the farm outside Lexington, Kentucky, we would ride on the top platform of the camera car, letting the wind whip around us, squinting against the late afternoon sun, and learning to understand each other's adolescent problems. Jeanne has a strength of purpose which few recognize. She often said she would work hard to become a star, but that she would work harder to become a good wife. Her career, a new experience for Jeanne, was exciting and wonderful, but within herself marriage and a home



were her primary ambitions. Today the studio heads would never allow Jeanne Crain, their money-making property, to sit on top of a speeding truck; she now must ride in long, black limousines. Yet I know her thoughts are still up there in the wind. Today Jeanne has established herself as a potentially great screen actress. She has also found a good husband in Paul Brinkman, built a home together with him, and begun her long-dreamed-of-family in the form of young Paul, Jr. and baby Michael Anthony.

June's was another story. We are very much alike, in many ways. We grew up with one ambition . . . success. A career. As children we danced and sang at the Elks and the Masonic lodges and at Legion programs. Sometimes we practised instead of playing, and many times we visited casting offices rather than the circus. June became a band vocalist at 14. I was a motion picture extra at 13. We believed in ourselves then. We had to. Few others did.

The last night on the train which brought us home from location, June and I sat up and talked until past midnight. We both felt, providing audiences approved, that "Home In Indiana" would be our chance at stardom. We tried to chart our courses. I was going into the Army within two months, so my immediate future was decided. June's, however, was within our grasp, and we tried to reach out and touch it. And, in looking back, we were fairly accurate: Technicolor musicals with an occasional light comedy, pure escapist entertainment . . . that was our design for June's professional pattern.

Even then we were alike in many of our private ambitions, too. June repeated over and over again how much she wanted to remain single. No romance, only success. I agreed. I didn't want a wife, because I didn't have enough money to support one; and I was too young in my outlook; I was going off to War; and I wasn't in love. June's main reason was her career. She was completely married to her career in 1943, when she was seventeen. And she was a happy, very young girl.

On one of the last days of "Home In Indiana," Jeanne, June and I met in one of our old green canvas lean-to dressing rooms. They were ugly, impractical, cold and dirty, but someone had drawn a star in chalk on each door and they were our only visible fame. In those days we wanted nothing more. I was leaving almost immediately for Fort MacArthur and my induction, Jeanne had already begun a second film, and June was buried in tests for another. Those last few days we saw very little of each other. Suddenly the picture was ending, and so much with it; and this final meeting was our vain attempt to push back the days of uncertainty before us. We planned youthfully that day . . . another film together some day, regular correspondence, reunions. They never materialized, for suddenly our lives fanned out in opposite directions. For two years, except for the filming of "Winged Victory," I was away from Hollywood . . . the mid-west, the eastern seaboard, Canada,

## LITTLE LULU



marge

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Alaska. In the interim, Jeanne and June went on to unbelievable success. They were accepted immediately by the public and pushed from one film into another without time for rest or relaxation or even thought.

June, I believe, was wonderfully happy during that period—almost constantly on the set, practising, recording, rehearsing, making personal appearances. All the things she had been waiting to do for over half her life. But Jeanne was beginning to realize how unimportant success was to someone whose honest happiness comes of sharing success with another. And Jeanne needed someone to share her life with, even then. Some people, when they haven't trained many years for the experience of sudden fame, revolt against it and turn within themselves. But June knew almost exactly what to expect. She understood the demands of a motion picture career and accepted the strained, unnatural existence. Long ago she told me she expected unhappiness in her life, but was willing to accept it if it meant professional recognition. June and I both felt that way in 1943.

When I returned to the United States at Christmas, 1945, I saw the change at once in Jeanne and June. Both girls had found much in fame, but not enough. Each of them wanted a normal home life, a husband. They had become famous in my absence, pyramiding one screen hit upon another, while I advanced in 23 months to the exalted rank

of corporal in the AAF. They were sophisticated social, and perfectly adjusted career women outwardly. But it was only on the surface. They were still the young, inexperienced girls I had left at home during the War. We had one common problem—the need for understanding companionship. Our families were good and kind to us, but there comes a time in life when every child must break free of his parents to live a successful and full life. The three of us had (*in nearing the crossroads of individuality*) reached the coming of age. Here were our three decisions.

Jeanne, within two weeks of my return from Alaska, married Paul Brinkman. As always, the unkind people in Hollywood, the same as the unkind people in all the world, criticized her action. They said the marriage wouldn't last, that it was a mistake. But they were so wrong, as is usually the case. In Paul, Jeanne has found everything she needed. A provider, a mate, a master. Also a good husband and an understanding father for young Paul and Michael Anthony. Jeanne, like most progressive young women, has made her home her career, not just an accepted predicament of the female of the species. In it she has found success, remuneration, recognition and the perfect basis for a sound future. Her work is secondary, yet she treats it with great respect. I can imagine her studio sees in Jeanne's quiet nature the intense strength which has given her a balanced marriage and career. She has definite

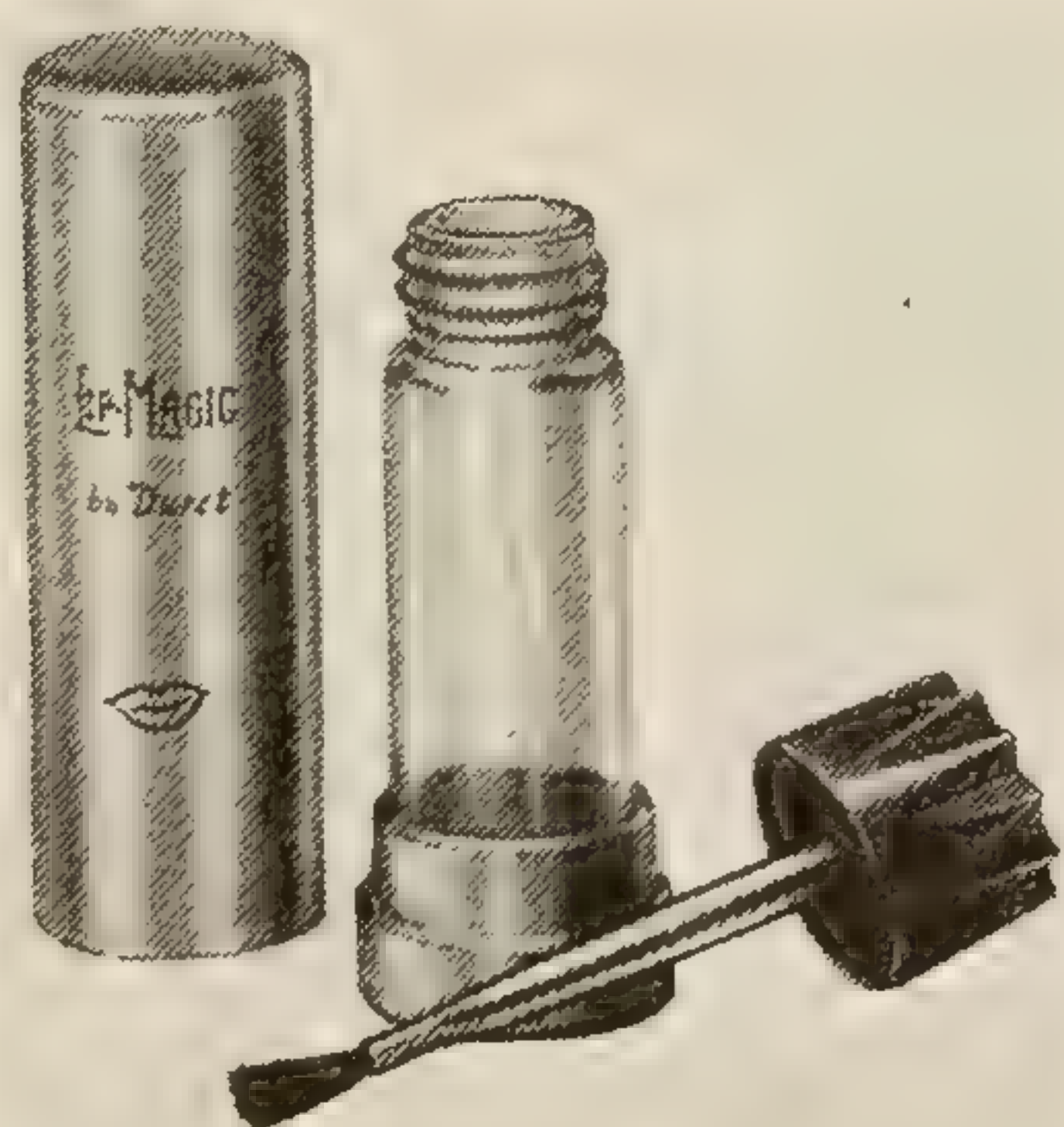


# GUIDE To Glamour

Among the world's great perfumes are the Lanvin creations. Not shown, but new is Lanvinette, a charming purse carrier in an 1/8 ounce size to augment the lighter Eau de Lanvin (toilet water) our model is using as a fragrance accent for Autumn.



Best gift in the world for the budding campus or career girl is a good looking, good performing brush and comb set. Here is a beauty, all gift boxed, by Mohawk.



Etiquette authorities condemn marking glasses, cups, linen or a man with your lipstick. So, Lip Magic to seal your lipstick on your lips! it's lovely to use, is an aid to your social poise.

**S**EPTEMBER kisses Summertime goodbye and bids us take ourselves in hand for Fall.

In the world of perfume, Lanvin's Arpege is "a shining star in the magical kingdom of fragrance." Here you see this scent in Eau de Lanvin, a wonderful toilet water which helps extend the life of the true perfume, at \$3\* up. All the Lanvin perfumes, including Arpege, Rumeur, Pretexte, My Sin and Scandal now come in the Lanvinette, an 1/8 ounce container for carrying throughout the day, \$2.25\* to \$3\*. Exquisite perfume in a "budget" size.

A good comb and brush are the first steps to shining hair. This attractive pair by Mohawk are new and come in pink, blue or clear lucite at \$4.

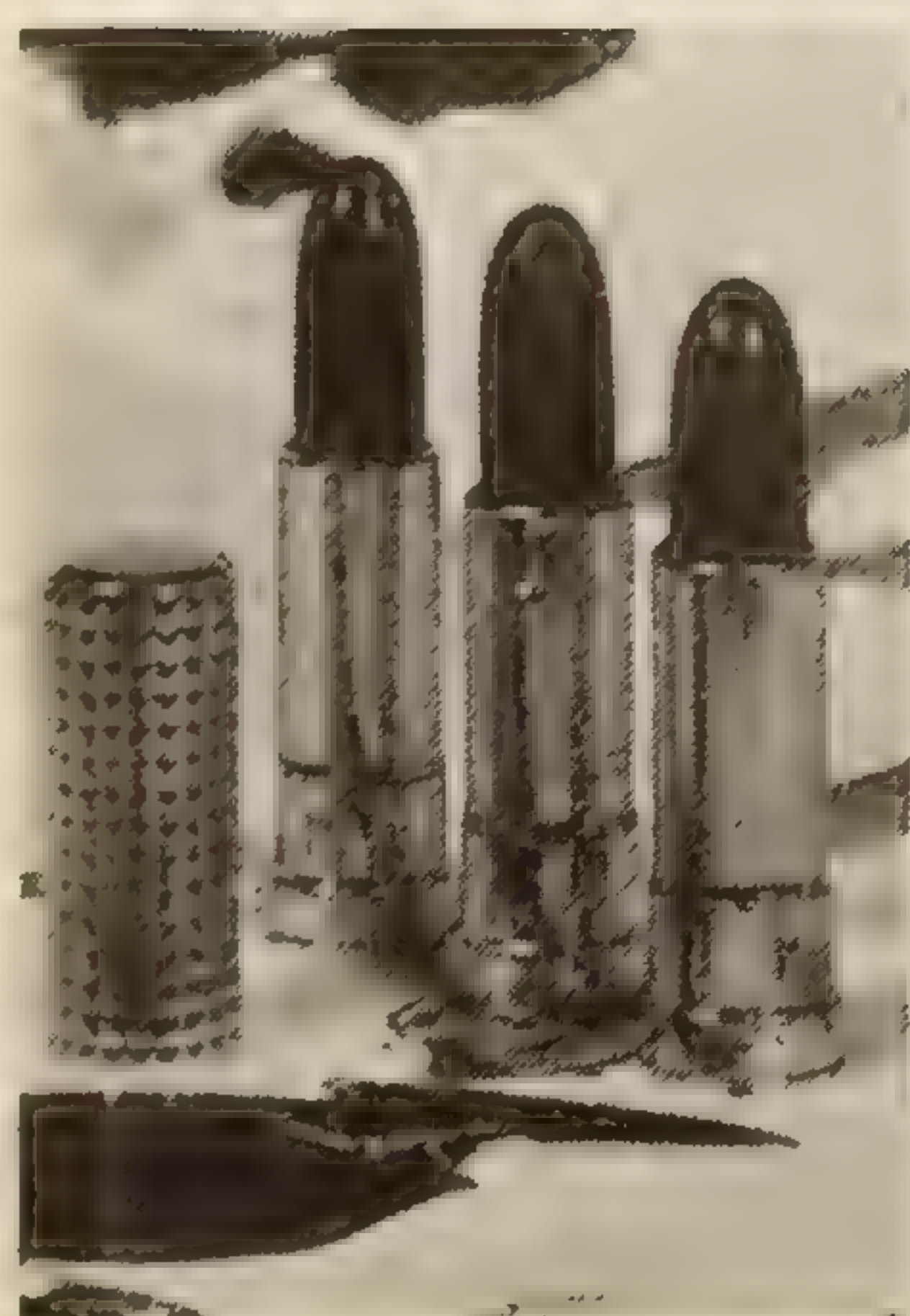
There is really no excuse for leaving your lipstick signature on glasses, napkins, cigarettes or those you kiss—not if you know Lip Magic by Duret. This clear, colorless liquid is brushed over lipstick to seal it and keep it where it belongs. Lip Magic is gentle and does not sting or dry. In \$.50\* bottles or purse carrier at \$1\*.

A trio of new Max Factor lipsticks make their debut, Pink Secret, Pink Velvet and Coral Glow. Vibrant, lifting shades, here's new Hollywood harmony intimately keyed to Autumn fashion colors. Wonderful base in hobnail case. \$1\* each.

The De Long people have always been artists at pins for your hair. The new De Long Curl Setting Pins, \$.10 and \$.25 a card, are examples. A tricky bend, a strong hold, flat for sleeping. Real art!

\*Plus 20% Federal Tax

C.M.



New lipsticks by Max Factor, Pink Secret, Pink Velvet, Coral Glow. Pinks were inspired by Rita Hayworth's fabulous trousseau.

De Long Curl Setting Pins slide easily over curls and need no nail or tooth opening. Real blessings for the night pin curl set!



ideas. She seldom compromises. She is still an idealist but also a practising realist.

June, at the beginning of 1945, was bursting with success and a reasonable amount of unshared happiness. Her mother was very close to June. They were great friends. But parental love is not enough. June needed the experience of marriage. It would give her greater understanding, a comprehensive life. She found it (or an unsuccessful substitute) in her brief marriage. The failure of that experiment is not the important fact to remember, it is the success and courage with which June dealt with her momentary mistake. She has come out of a very disheartening period with invaluable knowledge. Perhaps it took a tremendous upheaval to channel June's future. More than ever she now knows what to expect from life. In the very tragedy of misfortune, men and women often disclose their true identity. June, at this very moment, may be presenting her true self to you.

For myself, I have been both a failure and a success. The two years after the War were a confused period of re-adjustment, mainly in bowing to the Hollywood pattern. I tried to be a part of the so-called younger social set of the film capital, but it was an awful failure. Nightclubs, cocktail parties, special events! I really tried. But it was a false life to someone like me, and so I pushed it aside. I am a hick at heart. Being alone, playing bridge with good friends, seeing the world, visiting neighborhood theatres . . . these are the things I like and want . . . at least, in part. My career these past three years has been only moderately successful. Both "The Red House" and "Thunder In The Valley" were interesting pictures, but neither very commercial. "Scudda Hoo! Scudda Hay!" at 20th Century-Fox, "The Big Cat" at Eagle Lion, which was produced by William Moss, and "Always Sweethearts" will perhaps win back the following I had before my Army days. That public interest has never completely returned, and it leads me to believe perhaps I lost some intangible quality during the War.

During my enforced long vacation, before "The Big Cat" started shooting, I travelled across the country, drove to Mexico, began a correspondence course at the University of California at Los Angeles (in second year psychology and the history of philosophy) took an active interest in real estate, and tried to become a better person. Later, I would like to visit a foreign country, possibly France or Italy, providing no producer wants me for a picture and I can book passage on a freighter. It will be interesting to see what happens during the next few years to Jeanne and June and myself. At least I'm interested. And maybe in another six years, if the three of us are still magazine copy, I will be asked to write a follow-up story on June Haver, Jeanne Crain and Lon McCallister. Perhaps by then we three will have made that long-dreamed-of, often-planned sequel to "Home In Indiana," the film we will never forget.



## You Must Be Cautious

Continued from page 33

there! You're famous! How can you help being impressed?

"I've been able to meet this fairly well because after eighteen years I've noticed from watching many cases that while fame can come suddenly so can the decline. That has a decidedly sobering effect, believe me!

"For another point, there's a star's merchandising value. He discovers he can sell tickets for his studio. This impresses the studio and naturally the actor. A big publicity campaign gets started to cash in on the hot property. So what's more natural than for the actor to think he's as good as his publicity says he is? How can he help saying, 'Hmmm—look what I did all by myself with my little hatchet?'

"Fan interest is another exciting and dangerous thing. It's always been a never-ending source of bewilderment to me that people can get so excited about a star. You'd have to be inhuman not to be touched and impressed by it. Once I was in Paris with my wife when a man came up to me and began chattering away in French. I only understood one word—'autograph'—and since I saw him waving a pencil and paper at me I assumed he wanted just that. But I have never forgotten the incident. I wouldn't say such fan interest isn't enjoyable. That would be unduly cynical—and it would also be a lie. My attitude about it all, however, still remains, 'I just can't believe it.'

"Then there's the matter of the financial income we in pictures acquire. It's incredible. Money in the bank can make you feel like pretty hot stuff unless you're careful. Fortunately, I've looked upon the money I've made simply as financial security which has enabled me to live comfortably. I've never used it as a gauge to my so-called importance—or unimportance.

"These are only a few of the stiff tests a person is put to who becomes a star in Hollywood—and only a few of the reasons why it's not surprising some go off half-cocked. I've kept my head because I've never been able to forget the fantastic way in which I got my break. Talk about Fate and her whims! Talk about luck!

"My brother used to get extra work in pictures years ago," Bob continued, "and once in awhile he'd get me a bit here and there. I got just enough work that way to whet my appetite. I was also attending the Pasadena Community Playhouse at the time and the smell of greasepaint only strengthened my desire to be an actor. I was doing odd jobs, too, during the day, one of my occupations being a bank clerk. But every spare moment I had was spent going around to casting offices and trying to get in to see an agent. I had plenty of luck—all of it bad. Nobody would see me.

"I decided to clear out and go to Carmel and get a job. I knew there was a little theatre in the town and I thought I might be discovered if I pulled up

# You owe it to your daughter to tell her these *Intimate Facts of Life!*



## Before she marries—make sure she has this modern, scientific information . . .

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So, mother, make sure your daughter realizes: *no other type liquid antiseptic-germicide of all those tested for the douche is so powerful yet so safe to tissues as ZONITE.* (If you have the slightest doubt, send for PROOF in free booklet below.)

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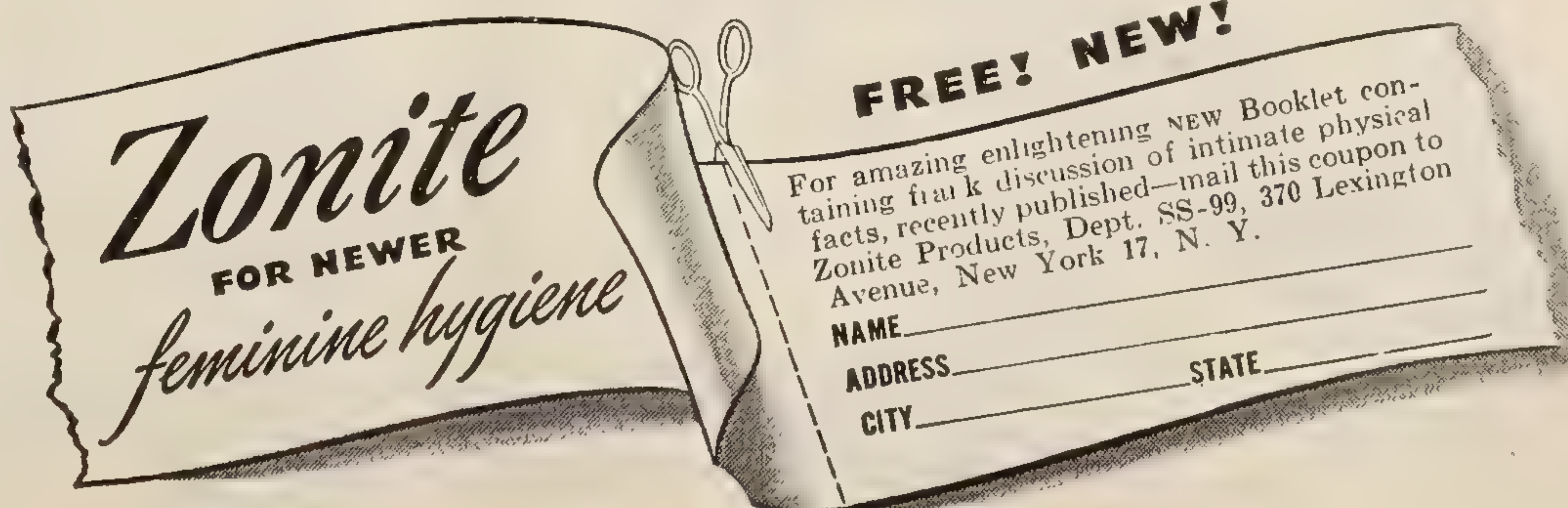
On the other hand, no wise woman

would want to resort to dangerous products—overstrong solutions of which may burn, harden tissue and, in time, even impair functional activity of the mucous glands.

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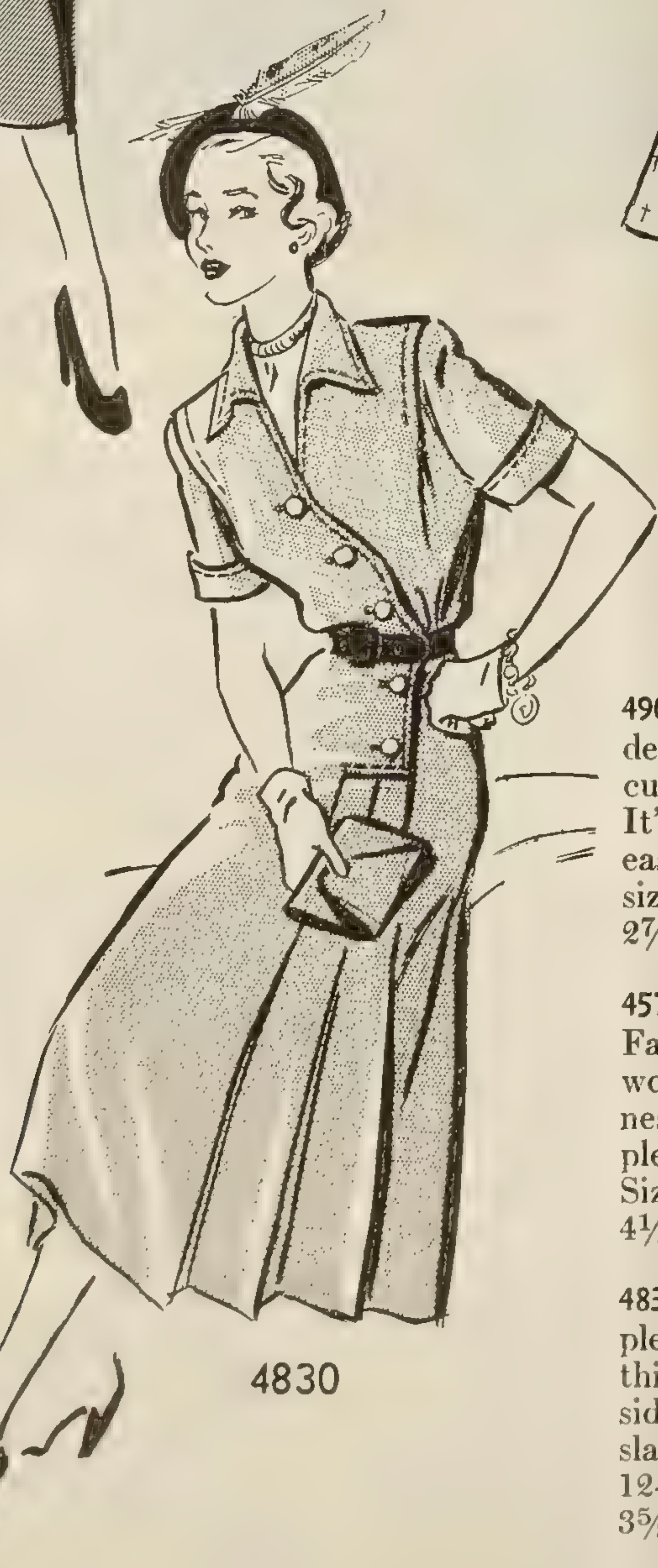




# Make Clothes For Fall



Susan Hayward thinks home sewing is an ideal modern hobby. She is currently in "House Of Strangers."



4906—Your suit with trim details for figure flattery—cutaway coat, peplum pleat. It's so smart to wear, and easy to sew. In Junior Miss sizes 11-17. Size 13 takes  $2\frac{7}{8}$  yards of 54-inch fabric.

4576—For every wear this Fall, sketched in textured wool. Big pockets, back fullness released with stitched pleats. No side skirt seams. Sizes 12-20. Size 16 takes  $4\frac{1}{8}$  yards 35-inch fabric.

4830 — Fashion's favorite, pleat perfect. Enjoy making this becoming casual, minus side placket. Front opening slanted to slenderize. Sizes 12-20; 30-42. Size 16 takes  $3\frac{5}{8}$  yards 39-inch material.

9079—Classroom companion—gay week-end in velveteen. Good in any fabric. Low-cut jumper. In sizes 11-17. Size 13 jumper takes  $3\frac{3}{8}$  yards 39-inch fabric. The blouse, 2 yards of 39-inch fabric.

Send TWENTY-FIVE CENTS (in coins) for each pattern to: SCREENLAND, 224, Pattern Department, 243 West 17th St., New York 11, N. Y. FIFTEEN CENTS more for the new Fall Pattern Book. A free pattern is printed in the book.



## FASHION SHOW

**R**ECENTLY, your fashion editor made a delightful discovery—the advantages of shopping by mail. And here they are. You can save money, not only pennies but at times dollars. You will find, also, new, individual ideas. If you'd like to be a leader in your group, to gain the reputation for being individually and smartly dressed, yet keep your spending down, try my discovery. All reputable companies are glad to refund your check or money order remittance if you aren't satisfied.

**A**T a smart ski club in the Adirondacks last Winter I saw something resembling these adorable California "Care-frees" but what a price! Now, Knit-Togs of Hollywood has done them in pure virgin wool with a bright hand embroidered pattern at but \$2.95 a pair. "Care-frees" combine your woolly socks and slippers and they are about the coziest things you can imagine—and so comfortable. All ages love them, but the college crowd somehow needs them to keep in step.

**T**HE "Shorty" gown, like this pretty one from Betty Co-Ed, probably is a development of the usual pajama top. Anyway, it is a popular young trend in bedtime attire and for good reason. You can sleep free and unencumbered by entangling alliances with long gown or pajama pants. Also, you are going to pay very little for this last word in night fashion, but \$2.39, or two for \$4.50 if you like an extra bargain. Lovely colors in a fine rayon jersey, and nicely finished.

**S**OFT tweeds, textured woolens, corduroy, velveteen—these are part of the young fabric picture for Fall. So right in step comes "Moc" talk, a highly styled moccasin trend by Vicki of Boston. The regular heel or platform sole are current fashion. Notice, too, the adroit handling of straps and the bright accent of buckles. Plus the style, Vicki gives you quality leather, in this case elk, known for its resistance to wear. You get the well-known Vicki workmanship and comfort. Whether you belong to the moccasin crowd and make the shoe your standby or whether you want a pair to round out your wardrobe, Vicki is your answer. But don't stop with the moccasins. The new 1950 catalogue is ready for you and it contains a shoe world to delight your purse—high style but in a budget bracket. Send for it and double your shoe wardrobe and so sensibly and smartly keep in step with fashion.

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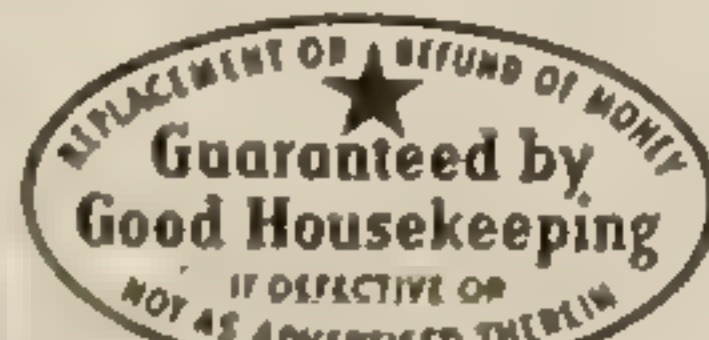
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stakes and left Hollywood behind. A friend of mine got me a job in a bank up there and my brother and I started on our way. We got as far as Kings City when the car broke down. During our five hour wait while it was being repaired, my brother spent the time telling me I was silly to leave Hollywood, that he'd try to get me more work as an extra, and that I should keep trying for a break. Well, I didn't need much of a nudge and the first thing I knew I was heading back to Hollywood.

"Without my knowing it, an agent, Nat Goldstone, had been trying to locate me while I was on my way to Carmel. He had called my house and my mother had told him where I'd gone but said she didn't know where I'd be staying. So he sent a wire to the Western Union office up there for me, telling me to come back. The wire was returned since I couldn't be located. I'd been back home five days before Nat thought of calling the house to check on me further. When he did call I answered the phone and he told me to come to his office at once.

"I couldn't understand why he should be so interested in me. He finally told me the whole story. He'd taken Morris Ankrum, who was a character actor, to a studio on an interview. On the way back he asked Morry if he knew of a likely young juvenile at the Playhouse who might be picture material. Morry told me later that my name just suddenly came to his mind and he really gave the old pitch to Nat about me. Hence Nat's interest.

"The first thing Nat asked me to do was to sign a contract. Well, I'd been trying for months just to get into an agent's office and to have one asking me to sign up was too much. I'd have signed anything. I am still with him, by the way.

"Nat took me to Fox first where I was given a silent photographic test, one of those things where you're wheeled about on a stool while the camera catches your profile and what-not. They are abominable things that are not fair to the hopeful young person at all and I think they ought to be abolished. Then Nat took me to Paramount and with the help of Felix Young, who was a producer there, rushed me down at five o'clock in the afternoon for a test. It was obvious the test director didn't relish my coming in at that late hour and I got the brush-off treatment. I recited a speech from the play, 'Young Sinners,' and I know I sounded like 'The Boy Stood On The Burning Deck.' It was elocution at its deadliest.

"My next stop was at MGM where Nat introduced me to Benny Thau, who was casting director at the time. I certainly couldn't have been an impressive sight when Benny met me. I was all neck and ears and I was about as much at ease as a giraffe in a nursery. Benny told us he'd like to give me a test but he couldn't authorize one. However, he did have an idea. A couple of girls—Ann Dvorak and Karen Morley—were being tested for a contract and no one could be found to play the scene with

them, so test director Felix Feist had reluctantly agreed to make the test with them. Benny told me to go down to the stage and see if Felix would let me do the test with the girls instead. This was also at five in the afternoon, by the way. Felix was more than glad to be relieved of the job. Well, he had to shoot Ann and Karen so about all you could see of me was a good-sized view of my ears and the back of my neck. Felix apologized for having to do the test that way and then asked me if I'd remain and do a test later in the evening with a Santa Barbara socialite who was coming to town. I told him I'd be glad to since all I had was time. She was due at eight and arrived at ten. Felix was really boiling by then, so he threw the whole test, all good angles, at me.

"By now I was on Cloud 12. Here I was in a movie studio actually getting a real test. When the thing was shown in a projection room, someone in that dark room said quietly, 'Who's that kid?' A little ripple of interest began to stir faintly. Benny Thau then had his chance to ask for a more extensive test of me. I made two, the latter being the Tiffany treatment with lights, full sets, and what-not.

"It was here that Nat went to work. At the time, he was handling Frank Albertson, who was supposed to go into a good part in the first of the Charlie Chan pictures at Fox. The company was to leave for location in Honolulu on a certain date. Nat knew Frank couldn't finish his current commitment at another studio in time to leave for location, so he called Fox and told them that MGM had a young actor *under contract* who would be perfect for the part. I was under no contract at all then, of course. Nat then called Benny and asked him to tell Fox that I was an MGM player. This Benny did. Nat, thereupon, went to work on MGM. He told them they should sign me to a year's contract with two six months' options. It was a good deal, he pointed out. If they didn't want me after Fox had used me in the picture, at least the loan-out salary Fox would pay MGM for me would pay off my contract. MGM agreed.

"That's the story of my break in pictures. You can see how Fate played a big role. Whenever I recall that story, as I do often, I can't get unduly impressed by any luck I may have had in pictures. The element of chance was too strong then."

One of the big things that has helped Bob to keep on an even keel has been his reaction to his career. He has never regarded it purely as a means of gaining attention and importance.

"I've always been so awed and impressed by pictures that I never went off the beam," Bob said sincerely. "I felt in the beginning that I had a long way to go and that I had no time to get any illusions of grandeur. For that matter I still think I have a lot to learn. My whole career has seemed too much like a piece of freak luck for me to go off into a tizzy about it. I keep seeing, in my mind's eye, a picture of a man walking



up and down in front of the studio gates, and I can't help saying to myself, 'There, but for the grace of God, go I.'

"I've had a good career but not a spectacular one. I've lost many big parts I had tried hard to get. I was disappointed when I wasn't able to land them. But I wasn't defeated by such disappointments. In a sense I guess I was a fatalist. At any rate, my thinking has always been colored by the way I got into pictures. All I can say about my work on the screen is that I never consciously dogged a performance."

Bob's very happy home life has done much to keep him contented in Hollywood, satisfied enough with his lot for him not to want to go sailing overboard.

"My wife and I had an idyllic romance," Bob went on. "We were childhood sweethearts and were always in love although we didn't realize it. In fact, it wasn't until she became engaged to someone else that I knew I wanted to marry her."

"Before all this happened, I had my contract at MGM and I was told to squire several young starlets—for publicity purposes. This could have made me feel I was really quite a guy, but I was only bored stiff with the routine. As a gay night clubber I proved to be a wet firecracker. But when I got married, the reaction was tempestuous. I was told by the studio that I had ruined my career, and naturally I was really scared. There was an earthquake the same week and I wasn't at all sure I hadn't caused the quake."

"However, I managed to pass through this crisis. And soon I was involved in raising a family, so involved that I wasn't able to have time to think of my career in grand terms. Our first child was born nine months and six days after my wife and I were married. Now we have four girls. The responsibilities and problems of raising a family were so great that I could think of nothing else."

"My happy home life has kept me on solid ground, that I know. My wife is not in the least impressed with the fact that I'm in pictures. She's very level-headed and has no warped sense of importance at all. As far as I know, my daughters are equally unimpressed. They just accept me for what I am."

"Our manner of living has been simple, too. We never have given big parties. We've been content at home and have not felt the need to lean on such a superficial thing as a social whirl. We just never sought it out and so were never caught up in it. Once in awhile we do go to a night club just to see how the other half lives. Actually, it's pretty hard to take a slippers and fireside guy like I am and turn him into an actor with illusions of greatness. If I ever should get such illusions, my wife would puncture them in a hurry anyway."

"Because we've been happy we haven't become involved with phony people. The fight to ward off phonies is a tough one for some people in town because if they're lonely they're easily taken in by the moochers who flatter them and make them feel important. I've never needed that outside assistance, that bolstering."

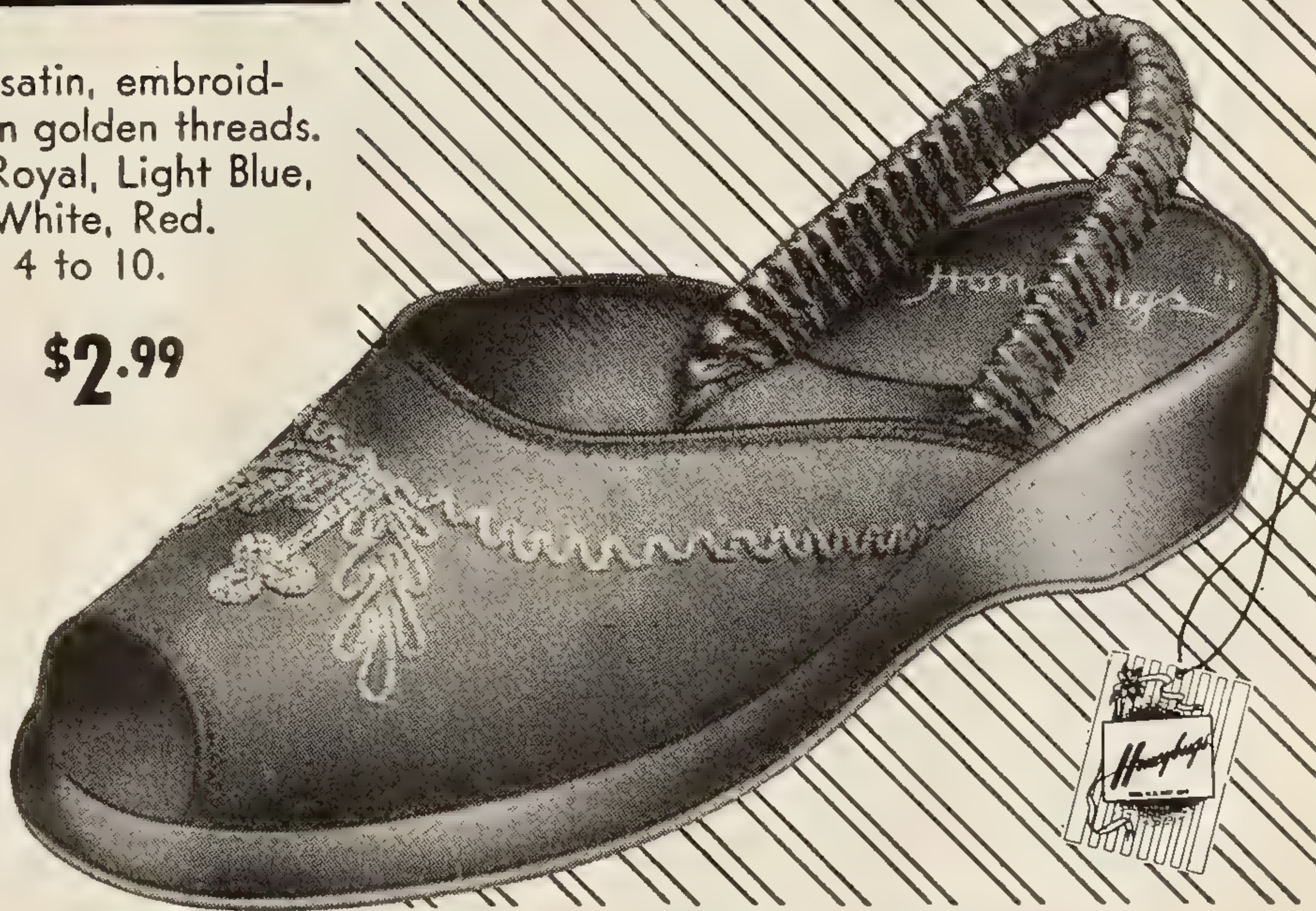


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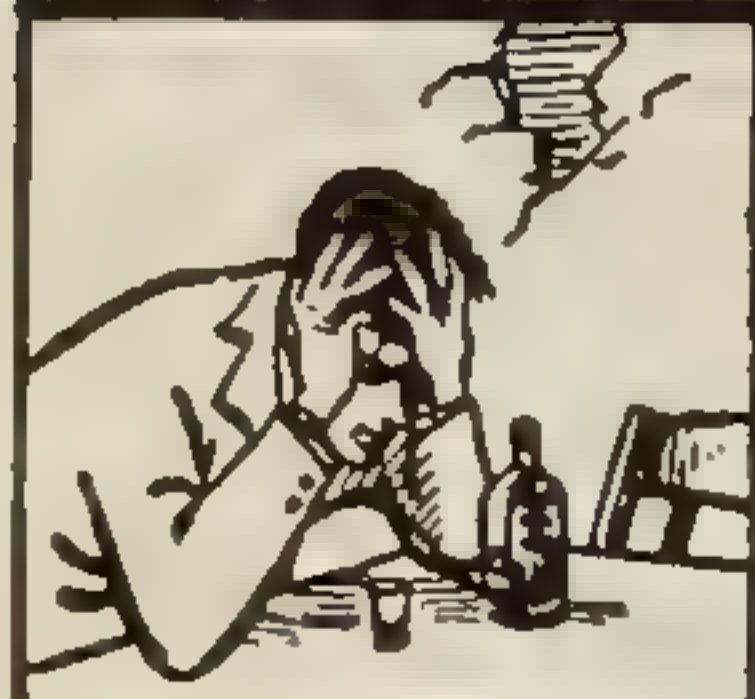
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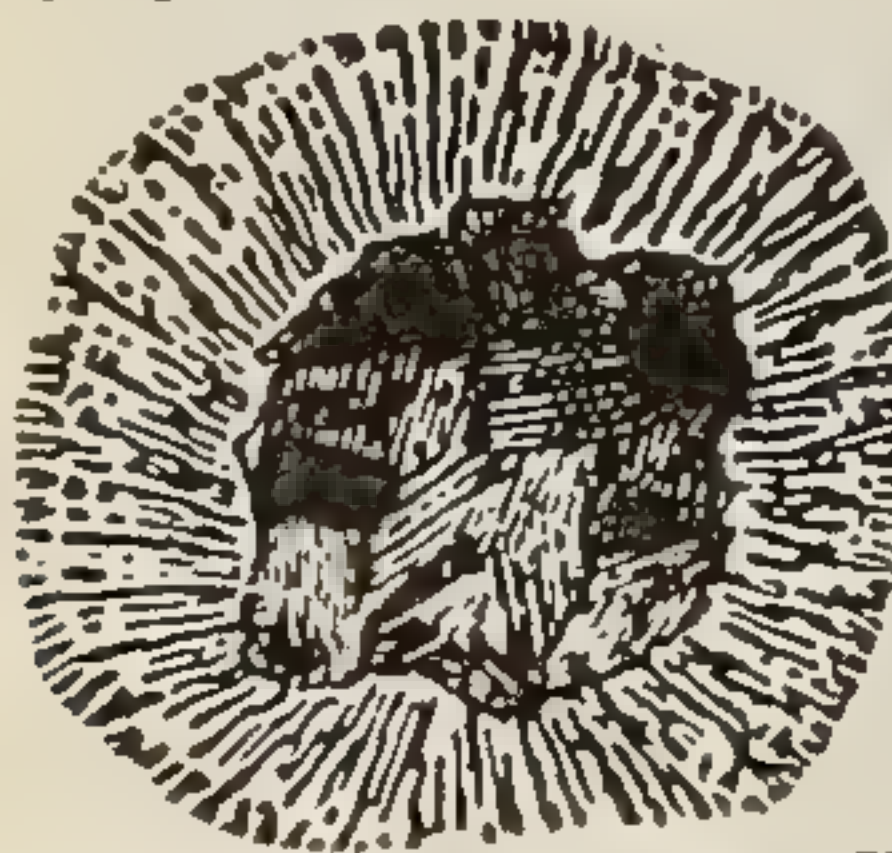
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"All in all, I'm perfectly satisfied with my career and the way I've lived my life in Hollywood. It's all been a gradual growth. If I had to plan it all over again, I wouldn't plan it any differently. Maybe I escaped the pitfalls because I was never an overnight sensation or a big star. Whatever the reason, I can

only say that I've kept my head in Hollywood because it never occurred to me to act any differently from the way I always did.

"Fame is a fickle lady anyway. Honest happiness and right living are your steady companions. That's my motto for life in Hollywood."

## Right Off The Record

Continued from page 51

Wonderful." too, 'cause it's loaded with FS at his most glittering on eight songs that are from the realm known as GREAT! as were the beauties in those first two sheaves. Dig these titles: "Laura," "Body And Soul," "Fools Rush In," "Guess I'll Hang My Tears Out To Dry," "It Never Entered My Mind," "One For My Baby," "Spring Is Here" and "When You Awake." Is that enough? Or must you have "Cruising Down The You-Know-What." (Columbia C 185. Also on LP)

**Tony Martin**—The marcelled moaner who's nothing less than U-235 in any club or theatre, packs extra dips of romantic wallop on this waffle of "Angels Never Leave Heaven" and "My Heart Beats Faster," from "Neptune's Daughter." Not only does Cyd's boy toast your bread but butters it as well. (Victor) **Mary Martin**—No relation to Tony boy, except they're both super levianthanic, but the gal with the cleanest head anywhere—(she washes it every nite and twice on Wednesdays and Saturdays remember?) is out with her own album called "Mary Martin Sings For You," and that's the nicest thing since Summer! What tunes! "A Foggy Day," "But Not For Me," "Glad To Be Unhappy," "I See Your Face Before Me," "I Want To Be With You," "It's A Lovely Day Tomorrow," "Maybe" and "My Funny Valentine," which shows you her taste in music is pretty delicious! But then she sings Rodgers and Hammerstein every nite what do you expect? "Doo-doo-doo-on an old Kazoo." Grab this, Sis! (Columbia MM483 and LP)

### ALSO EARWORTHY!

**JOHNNY LONG'S** "Gossip" — frothy little novelty (Hi-Tone) ... **BOB CROSBY** and **MARION MORGAN**—a new combo of tonsils on "Maybe It's Because" and "Be My Little Baby Bumble Bee." Bob and Marion go together like cheese and crackers (Columbia) ... **LOVER'S GOLD** by either **GORDIE MACRAE** or **DINAH SHORE**—right in the "Golden Earrings" groove ... **FRANKIE LAINE'S** torrid merry-go-round with "Georgia" will have her on your mind, too, Sue! (Mercury) ... **PAUL WESTON'S** fudgy, lush "Some Enchanted Evening" and "Bali Ha'i"—strictly instrumental and lovely! (Capitol) ... **JOHNNY DESMOND'S** "Four Winds And Seven Seas," another dose of dulcet decibels by a great singer! (MGM) ... **GENE KRUPA** has a solid sequel to "Sabre Dance." Also by a Russian composer, Kabalevsky, "The

Galloping Comedian," is adapted from the Polka of his ballet, "The Comedians." Lively as a bag of eels—Genie shows what precision a band can have! (Columbia) ... **PERRY COMO'S** in warm form on "Every Time I Meet You" as is **BUDDY CLARK**. Beauty is from "Beautiful Blonde From-You-Know-Where" by Mack Gordon and Joe Myrow. Lovely fluff! (Victor and Columbia) ... **BILLIE HOLIDAY'S** "My Man" and "Porgy"—bristling with all the tortured anguish of Lady Day's great style (Decca) ... **MARJORIE HUGHES** first solo away from her Dad's band (Frankie Carle) and a noble grooving, too—"You're Mine." Makes two fresh canaries on Columbia—Margie and Rosemary Clooney—both fine! ... **LIONEL HAMPTON'S** "Lavender Coffin"—with more than an ounce of bounce and one of Hamp's most commercial. (Decca) ... **RAY ANTHONY'S** "Darktown Strutter's Ball," clean Dixie, and "Velo," nice instep stropping stuff (Capitol) ... **PATTI PAGE** on "Whispering"—with strings, and bop rhythm behind her—puts nice yelling in your dwelling! (Mercury) ... **DORIS DREW**, a fine new voice on a wonderful torcher, "Bargain Day," and a welcome addition to the MGM gang. She's a Texas doll ... **BILLY ECKSTINE** dispenses more eckstatic static on "Temptation" and "Crying." How the savage sweetness of Mr. B's voice has boosted the sale of smelling salts! (MGM) ... **KAY STARR'S** "I'm So Lonesome Tonight" and "This Is The First Time"—she comes on like fissionable uranium! (Capitol) ... **JANE POWELL** doing "Alice In Wonderland" is perf for you or anyone younger or older on Columbia MM713, also LP. ... "OSCAR LEVANT PLAYS CHOPIN" as only he can, too, in this fresh sheaf on both regular Columbia MM649 and LP 4147. ... Some of Bach's gayest genius is under **SERGE KOUSSEVITSKY'S** vigorous baton—"Suite No. 1 in C and No. 4 in D." (Five 12 inch records: M/DM 1307; or 45 RPM; DM 1307 ... Capitol records are out with their Telefunken masters: There's the **BERLIN PHILHARMONIC** on "Haydn's Surprise Symphony," "Sibelius' Symphony No. 1" by the **RADIO SYMPHONY OF STOCKHOLM** and some excerpts from Strauss operas by **ERNA SACK** with the German Opera House Orch.—all on either 12 inch shellac or 45 rpm ... **ANDRE KOSTALANETZ** has a fresh sheaf of Chopin in that silky manner on Columbia MM840 or ML 2056. Just so you'll be up on your classics ...



## HOT!!

**"For Dancers Only—Jimmy Lunceford Orch"**—Wow and triple wow! Here's that precious album by one of the most exciting bands of my time and your time at long last rebaked. Some of the cream of Jimmy's great crop—still flowing with greatness. Dig this: "Four Out Of Five Times," "For Dancers Only," "Organ Grinder's Swing," "Sleepy Time Gal," "Dream Of You," "Down By The Old Mill Stream," "Sweet Sue" and "Char-maine." How that off-beat stuff did rock! And whatta band that was! (Decca A644)

**Woody Herman**—Woodrow has you heading for blue skies with "Keeper Of The Flame," a frantic bopsicle to nibble on with Serge Chaloff on baritone sax, Lou Levy on piano, Stan Getz and Zoot Sims on tenor, Terry Gibbs on vibes, Bill Harris on trombone and Ernie Royal on trumpet. There's an excitement about Woody's gang that has you eating with your fingers. And if you want another example of Ralph Burns' genius as a composer dig the flip, "Early Autumn," slow, moving and beautiful. Whatta talent—that Burns! (Capitol)

**Stan Kenton**—"Ecuador" and "Journey To Brazil"—an exciting brace of Latin influenced deals with the Afro-Cuban feeling that prevails on most of the Long Leanster's slabs. Laurindo Almeida's guitar is spotted on "Journey" and Kai Winding's trombone and Vido Musso's tenor get workouts on "Ecuador." Hope Stan's reorganized by the time you read this. How he can be happy out of music we don't dig. (Capitol)

**George Shearing**—"September In The Rain" and "Bop, Look And Listen"—Yeah, this is Shearing you'll be hearing more and more of—a blind English boy who's been turning the concrete jungle upside down. Tho he's never seen the instrument, his elegance and flowing excitement and beautiful taste just leave you breathless. Start saving his records—they'll be collector's items some day. Margie Hyams is on vibes, Chuck Wayne, guitar, Denzil Best, drums, and John Levy, bass. A brilliant artist! (MGM)

## ALSO GROOVY!

**FLIP PHILLIPS'** amalgamation of that torrid tenor with the amazing rhythm, **MACHITO**, and his Afro-Cuban gang, on "Caravan" and "Flying Home." A warm storm! (Mercury) . . . **GENE KRUPA'S** "Dear Old Southland"—smart jumperoo with fine trombone and alto (Columbia) . . . **CHARLEY VENTURA'S** "Barney Google"—in C.V.'s catchy bop style with Charley himself boppin on tonsils. Also his matchless tenor on "Smoke Gets In Your Eyes" on the back with oodles of artful variations and a modern flavor you'll savor. (Victor) . . . **ELLIOTT LAWRENCE'S** "Elevation"—great, swinging big band deal of Gerry Mulligan's bop classic. Bop as it should be bopped! (Columbia)

## FROM THE MAN IN GRAY!

CPL. LEONARD CUSLIEN, Rhein/

Main, Germany—The Sam Donahue record you dug of "Robbins Nest" is the title of our syndicated record show. 'Twas written by Sir Charles Thompson for this kid and first waxed by Illinois Jacquet. Then Claude Thornhill, Sam, Count Basie and Ella Fitzgerald did it. We use it as our theme . . . **PATSY VOSLOO**, Johannesburg, South Africa—(Wow! *Linen from all over the planet, Janet*)—There's always room for good dance acts, Patsy, altho your being South African Jitterburg Champ doesn't mean too much in itself. You'd have to work up an act that people here would like. If people in your country like your act you can be pretty sure we'd dig it, too . . . **PAUL GREAY**, Plattsburg, N. Y.—The top male piano in pop music? That's a toughie 'cause there's always the matter of taste—you know, you like someone and I like someone else: For my loot, guys like George Shearing, Teddy Wilson, Errol Garner, Joe Bushkin, Bud Powell, Calvun Jackson, Cy Walters and Andre Previn, to name just a few. There are oodles more we like, too. You can never pick just one . . . **DOLORES ROESLER**, Kansas City, Mo.—The theme music of "Whispering Smith" was original stuff and was not recorded. I know it's a shame but that's what happens to most movie music . . . **GLENNE ANN WARD**, Cripple Creek, Colo.—Glad you like those shorts we do for Columbia pictures. Our syndicated record show is heard all over the country. Should be on somewhere near you. Hope you can catch it . . . **JEAN SCHRENLEY**, Brooklyn, N. Y.—Yes, Ray McKinley recently became a daddy and he's as handy with those diapers as with the sticks . . . **GEORGE KIMPEL**, Philly, Pa.—Some of Stan Kenton's guys are now with that great Charley Barnett band—like Eddie Saffranski, Ray Wetzel. Shelley Manne is with "Jazz At The Philharmonic" . . . How about some mail from you, hey; Don't be bashful—knock me that linen on anything about sharps and flats. We go mad to hear from you and it keeps the man in gray happy, too.

## BEST IN THE NEST

**FRAN WARREN**—"Homework" and "You Can Have Him" (Victor)  
**JOHNNY DESMOND** and **MEL TORME**—"Four Winds And Seven Seas" (MGM and Capitol)  
**BILLY ECKSTINE**—"Temptation" (MGM)  
**PERRY COMO**—"I Love You" (Victor)  
**"FRANKLY SENTIMENTAL"**—Frank Sinatra Album  
**"MARY MARTIN SINGS FOR YOU"**—Mary Martin Album.  
**VIC DAMONE**—"You're Breaking My Heart" (Mercury)  
**ROSEMARY CLOONEY**—"Bargain Day" (Columbia)  
**GEORGE SHEARING**—"September In The Rain" and "Bop, Look and Listen" (MGM)  
**FRANKIE LAINE**—"Georgia On My Mind" (Mercury)

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## How To Attract YOUR Prince Charming

Continued from page 37

of the fact.

"After all, you have to consider he is just as anxious to know how he's going over with you as you are to know of his rating of you. A compliment at least shows you have noticed his appearance and also proves you have an interest in him."

Right here, Ann brought up the problems that accompany a first date. What to do... what to say... how to act?

"The initial step on your date debut with a new fellow doesn't begin at the beauty parlor or dress salon. First, you must begin within yourself—and I do mean build up your self-confidence.

"Dismiss those shy, shrinking violet thoughts. He asked you for a date, and you've accepted. He asked you because he was attracted to you and because he likes you. Be positive and you immediately relax.

"Once you have yourself under control, everything else falls into a pattern. You make an effort to find out some of your escort's interests. You help to explode the 'what to talk about?' bugaboo by simply getting him to talk about himself. From his viewpoint, you couldn't have picked a more interesting topic.

"If you have tried out what I've said up until now, you have already graduated to my next suggestion—be a GOOD listener.

"Have you ever noticed how people will greet you with a big 'how are you?'—and then never wait to hear your reply?

"I once heard a woman ask, 'How are you?' and the man reply, 'Not so well.' 'That's just fine,' came back her reply. She hadn't even been listening to what he said.

"Many people don't pay any attention to their companion's conversation. On a date—and for that matter at all times—you should be courteous and alert to what's being said.

"Listening, like anything else, has to be cultivated. The girl who is an attentive audience for her date is the girl you'll see him with most often.

"A woman should also heed George Washington's lead and be truthful and honest.

"If you can't do something, don't be afraid to admit you don't know how. But quickly add that you are eager to learn."

We happen to know Ann has followed this advice herself. One Winter she and the Ray Millands went to Sun Valley for a vacation. While there, she received invitations to spend a day skiing. She frankly confessed she had never been on skis, but would like to try it. She has since mastered the sport and also added many new friends, who are skiers.

Ann is now not only a terrific skier, but she (along with Claudette Colbert, Norma Shearer and other noted sports folk) is on the Sun Valley Ski School's Board of Directors.

Ann firmly believes you should make an effort to expand your interests. Not only do you have more fun that way, but you meet a host of new people.

You can't be an Alice-sit-by-the-fire and expect your Prince Charming to find you.

You should get out and circulate with people. Meeting others helps develop your values of judging. Maybe you think you've found your one and only, but you've got to have a basis of comparison.

"If you've developed a variety of interests—be it in sports, books, records, etc.—it often provides you with a springboard to dive into a date. It gives you something to talk about.

"Here, I would like to be sure one point is clear. You should let the man do most of the talking, but don't be afraid to add your part.

"If he asks your ideas or suggestions on something, don't just sit there. After all a man could spend an evening talking to a wall. Go ahead and offer your advice in an entertaining and intelligent fashion.

"You should always try to be considerate and helpful. Of course," Ann cautioned, "don't get to be such a counselor that you try to remake the fellow.

"One of the greatest fallacies is this remaking business. Whatever attracted you to him is still there. So why try to change him? You should stick to what attracted you in the first place and leave the re-modeling job alone.

"I hope I haven't given the impression that a gal should think her escort is Superman and just sit and agree with everything he says and does.

"Don't get me wrong, a willy-nilly without a definite opinion in her head shouldn't be any girl's standard. You've got to have definite opinions, and a certain amount of self-reliance to win your date's respect."

Ann's self-guided movie career offers proof positive that you should have definite standards.

When Ann first started in films, she debuted in a series of light comedies. But Ann is a born rebel, she doesn't just accept the easy way out, but stands up for what she feels are her best interests.

She bowed out of the comedies and waited for one year until a dramatic role was offered her. This was the film, "Tradewinds," in which she drew critics' raves for her portrayal of a lady drunk.

Her *Maisie* roles made a mint for MGM. Ann believes that *Maisie* was accepted by everyone, since beneath her flitty, flamboyant exterior, she had a heart of gold.

Ann played in the series on film and in radio, but stopped when the movies were enjoying their greatest success. She had a theory that when audiences grew tired of *Maisie*, it would be difficult for them to accept her in other type roles.

So Ann launched forth on a variety



schedule. She was a song and dance girl in "April Showers" and in "Words And Music," the third member of a sophisticated triangle in "The Judge Steps Out," a career-wife in "Letter To Three Wives" and a murderess in "Death In The Doll House." She soon begins "Nancy Goes To Rio" in which she will be teamed with Jane Powell and then goes to RKO for a song-writer characterization.

All of which gives fuel to Ann's ideas to be positive and have definite opinions.

"Don't go overboard on a self-reliant attitude," Ann continued. "Let him admire you for your intelligence—but first let him admire you because you're a woman."

"A little competition is stimulating, but to top your escort in any field is disastrous. Always let him win. Never, never be better than he is. No matter what you're doing—if it's only a game

of tennis—let him win.

"Men feel they're stronger (*which they are*), more intelligent (*which is a point for debate*) than women, so they conclude they should definitely assume the leadership.

"A woman's viewpoint is best explained through a saying I once heard—'Man is the tree; woman the root.' Behind every successful male is a female.

"But men are only human. They, probably since the time of Adam, are still attracted first, last and always by a girl who dresses, acts and IS completely feminine."

And that completes the Sothern course on how to attract your Prince Charming.

There's only one thing that remains to be done. An American general put it quite concisely when he signaled his recruits to: "Go get 'em!"

## No More Kidding Around

Continued from page 41

desire for a Hollywood career, "that I didn't give Hollywood too much thought. When I wasn't in a show I'd be dashing over to Radio City Music Hall to work as a Rockette. I wasn't unaware that Hollywood existed because after each show I did I'd get letters from studios asking me to come out for a test. But I decided I'd wait until I could come here without having to make one. I guess I must have had pictures in mind, though, because I was always aiming for something higher.

"It was 'Connecticut Yankee' that brought me to the coast. Previous to this production, Richard Rodgers had told me when I was doing a part in his show, 'By Jupiter,' that some day he would produce a show and give me a choice spot in it. Well, he gave me that chance in 'Connecticut Yankee.' Oddly enough, the picture that really got me started on a solid career in Hollywood was 'Words And Music,' based on the lives of Rodgers and Hart, and in which Gene Kelly and I did the dance, 'Slaughter On Tenth Avenue.'

"But to get back to 'Yankee.' When the show opened on the road in Philadelphia, several scouts there wanted to sign me up—but again on the condition that I take a screen test. Dick Rodgers advised me to wait until I got to New York. The same thing happened there. And again I refused to come to the coast if it meant having to take a test. I wanted a studio to have enough confidence in me to want me without that requirement. It was Samuel Goldwyn who was the first to agree to my terms. Incidentally, I still haven't made a test—and I've done seven pictures.

"The only goal I had in mind as far as pictures were concerned," Vera went on, "was to be as versatile an actress as I could and to do as much dancing as possible. I didn't have any illusions that I'd leap to stardom overnight. My whole career had been run too gradu-

ally to set me off on that tangent. After all, I'd never really been trained for a spectacular career. When I was a little girl I liked to dance, but my parents wouldn't let me accept any money for dancing. I went to New York from my home in Cincinnati because I liked the work and hoped to get a break. My first job was a three line bit in a chorus. From that I was lucky enough to go into such plays as 'Very Warm For May,' 'Higher And Higher,' 'Panama Hattie,' and the other two just mentioned. In between I did night club shows.

"So the only plan I had when I came to Hollywood was to stay on long enough to get the best treatment some day; to have my own makeup man and hairdresser, to get out of the second lead class—and to do good work. 'On The Town' is some progress anyway. I finally have the love interest.

"Many things surprised me about Hollywood, mainly the detailed preparation spent on a scene that goes by in a flash on the screen. And I was amazed by the way a dance is set. First the routine is rehearsed in a hall, the music is arranged, the number is recorded, and then you shoot the whole thing—in short sequences—without taps on your shoes while the music is played to you on a playback via earphones. It was very hard for me to get used to this system, especially when it came to chopping up a routine. I found it difficult to sustain the tempo of a dance in this way.

"Life in Hollywood wasn't without its problems, too. I had brought Mother with me and we'd taken everything we owned along with us. First of all, we didn't want to buy a house because I was afraid my option might not be taken up. Apartments were hard to find, so our early days were spent searching for a place to live and then having to move for various reasons. We never seemed to be able to settle down. We also had no place for our belongings so we had

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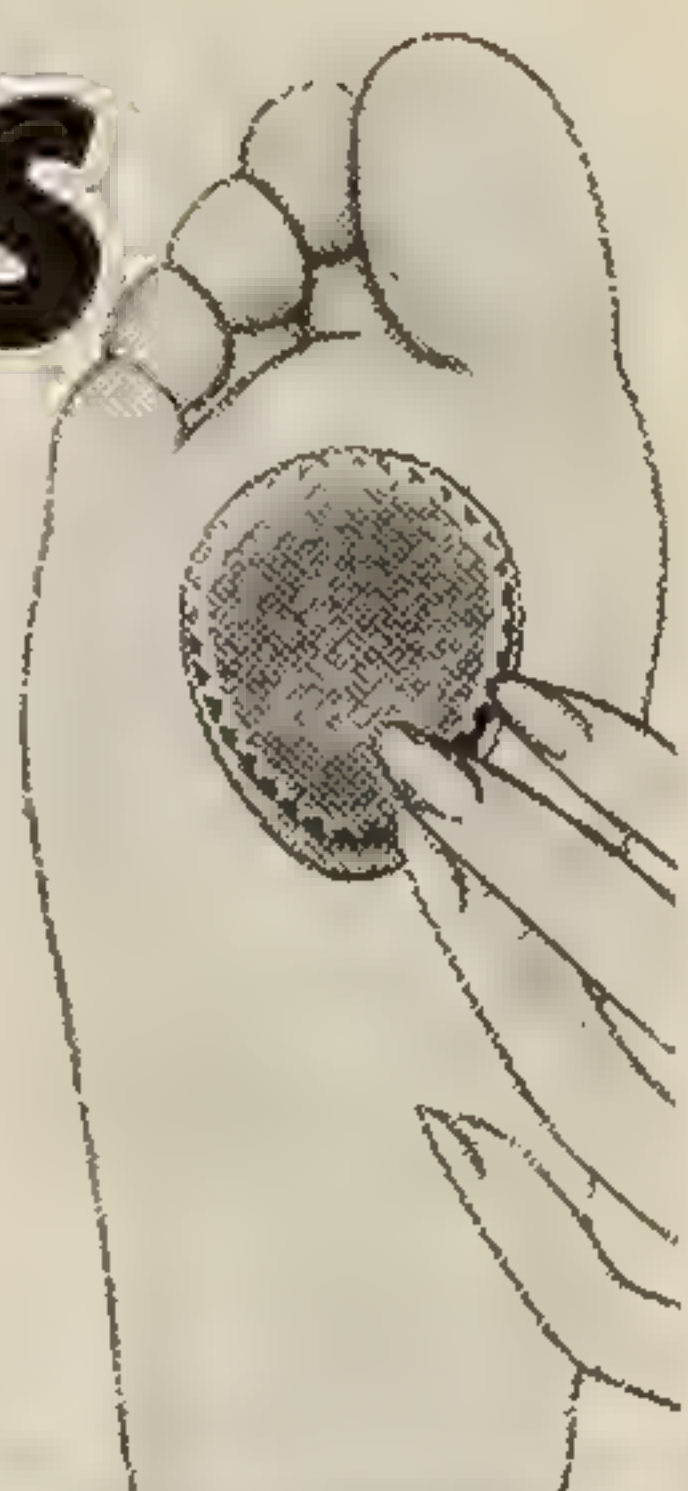
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to store them at the studio. To make matters worse, I had no car—which was all right because I couldn't drive anyway. I thought the studio would send a car for me in the morning and take me home at night, but they wanted to charge me some fabulous price, so I told them I'd take a bus—and I did. I finally got a car—and then I had to learn to drive.

"We moved about five times before we finally got the place we have now. This is the first time I've had a room of my own since I left Cincinnati. Everything is perfect these days. My father has joined us and he spends his time taking care of the garden while Mother does the work in the house. The house is small which suits us fine. I don't want a big place because I don't want anything to tie me down. I like to be able to pick up and leave when I want to.

"But for the time being, I'm quite the homebody. I intend to have a swimming pool installed because I love to swim. There is even a rural touch to my life now since I was given a white rabbit for Easter. The rabbit is very cute, even though it did proceed to eat up my garden. I've always liked pets. When I came here I had a Pomeranian dog and a white canary that had traveled with me on the road all the time. They stood the rigors of that kind of life but couldn't take Hollywood. They died shortly after I came here."

While things are looking up for Vera now, such was not always the case. She was idle long after she made "Carnival In Costa Rica." In fact, she did nothing until she made "Words And Music." It was no easy job to be patient and not pack up and go to New York.

"During that long dry spell, I spent my time going to UCLA in the Summer where I studied public speaking, typing and shorthand. I did have offers for pictures but I turned them down because I didn't think they were right for me. I had set a precedent of appearing in important and expensive pictures up to date and I didn't want to settle for second best.

"To help fill the time, too, I took trips. I think I've covered Southern California from top to bottom. And I also appeared in "The Highland Fling" in Laguna during the Summer stock season there—just to show that I could act as well as dance.

"There was one time when I almost returned to Broadway. I'd been offered the lead in the revival of 'Sally.' It was a great part and a fine chance to dance and sing and do some acting, but I couldn't make up my mind. I carried the script around with me for three weeks. I was afraid to leave Hollywood, though, because I thought if I were away from pictures too long I'd lose out entirely. I hadn't established myself well enough to take such a chance. But rather than do anything mediocre here I would have gone back. Just after I turned down 'Sally,' I was offered the MGM contract and 'Words And Music'."

Vera's debut at MGM wasn't entirely an accident. Arthur Freed, prominent producer, had wanted her on the lot for

some time and so had Gene Kelly. They knew they had been right about her when they saw her work in "Slaughter On Tenth Avenue."

"Now, in 'On The Town,' I have four numbers to do plus a real acting role," Vera commented, "and there's a good chance that my next picture will be with Fred Astaire. That will be a real challenge."

Vera doesn't regard Hollywood as a hard place to live in—but she does think it takes the most one has to keep on top.

"There's more pressure on you in Hollywood than in New York," she said. "On Broadway you do your performance every night and that's it. Here you have to get up at five in the morning—which is tough on me—in order to get ready in time at the studio. Then you have to rehearse, do your scenes, and you get home late where you have a relaxing dinner and start studying until bedtime. There's no let-up. There's also so much fussing about costumes and makeup and hair all day on the set. That's plausible, I guess, since the camera is on you—if you're lucky enough to get a close-up. On the stage your audience is at least twenty-five feet away.

"You do get a chance to live more here, although life itself is as uncertain in Hollywood as in New York. You can really enjoy yourself between pictures. But this town is not noted for the security it offers. There's nothing too secure, however, about theatrical business any place. I've discovered that an actress has to make her own security. My motto is to do the best I know how—and then I believe there'll be a place for me. And I still maintain that in addition to conscientious effort, a girl's best security is to keep a good figure and to watch her appearance."

This may sound as though Vera is just a career girl—period. Well, that's about the story for now. Romance has entered her life but not in any terrific state. She simply hasn't had the time for any dates. She does remain friends with her ex-boy friends, though, and she has even rented her present house from Rory Calhoun whom she used to date.

"Gene Kelly has kept me so busy in 'On The Town' that I've been too tired to go out," Vera confessed. "Sometimes I make dates for almost every other night in the week, but I usually cancel them because by the time I get home I'm too exhausted to get dressed to go out. I was going rather steadily with two fellows and was finding it hard to keep up with my engagements. They settled the problem for me. One had to go out of town for awhile and the other was sent to Japan.

"I can state categorically, however, that there is no serious romance in my life now. But that doesn't mean I don't like men. I do. They're very much all right. I'm just in no hurry to fall in love.

"While marriage isn't in my immediate plans for the future, I do have things I want to do. I want to learn to play the piano since my father is a



good pianist, I want to take up foreign languages, and I want to drive across the country in a car. That I must do. Nothing shatteringly different, I admit, but all important to me. One thing sure—I'll never let myself become bored."

That's Vera-Allen today. Look for her to rise to the top in a hurry. The false starts, the delays, the frustrations are a thing of the past. Vera is on her way!

## Pet Economies

Continued from page 43

Magnin's or Teitlebaum's and select a garment from the racks.

It's not as easy as that. First, she has a chat with her business agent and tells him what she had in mind. If the gentleman feels that it's rank extravagance to purchase a new coat, he tells her so, and in well chosen words backed with money-figures to prove what he's talking about. And, in most cases, the star heeds those words.

Business management firms, such as the Business Administration Company and the Beverly Management Company, have a staff of expert auditors and accountants who guard the star's money. They make out the best lease, obtain the fairest rental, check up on contracts to be sure there are no loopholes, deposit salary checks and take care of taxes and insurance.

Most stars, by the way, live on a budget. They couldn't get along if they didn't, especially when Uncle Sam takes that huge tax bite out of them. It isn't true that big-salaried film players rarely know the value of money; it's simply that in the long run they save money when their experts handle their finances for them.

Some agents go to extremes with arrangements whereby their clients are allowed only a certain amount of spending money each week. Naturally, this sum is theirs to use as they please, since it is over and above any household, clothing, photographic, or entertainment costs. Jack Carson gets \$35 a week, for example, while Marilyn Maxwell is permitted to squander the tidy sum of \$30!

So it's only human nature for the film personalities to have their own little economies, which have gotten to be established habits. Clark Gable never throws away a shirt with a frayed collar, because they make excellent cleaning rags when he works on his two cars. He's an inveterate tinkerer, and it's not unusual for him to take the motors wide-apart twice a month.

Bette Davis and Irene Dunne are soap-savers. Bette takes the slivers, moistens them, and presses them together into a huge cake for use in the shower. Irene, on the other hand, cuts up the slivers into soap-flakes, which she uses when she washes stockings or lingerie. Doris Day saves her pin-money by washing her own hair and doing her nails. Furthermore, she saves on the telephone bill, because she abhors making calls.

Ray Milland is what you might call a

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"saving sentimentalist," because he keeps pairs of shoes for as long as 15 to 20 years, and has them repaired constantly. In addition to the saving, he can't part with the brogans because each pair recalls a pleasant memory for him.

Joan Bennett is an avid light turner-outer and even has been known to call the maid after she has gone out for the evening to be sure that she has turned off the lights in her dressing and bathrooms. Greer Garson saves cuttings from the plants in her garden, and carefully places them in earth-filled flats in a small greenhouse hidden under a huge elm tree. When they're ready for transplanting, she gets out her trowel and goes to work.

Montgomery Clift always buys a dozen pairs of the same color socks and throws them into a drawer without regard to pairs. Then, as one develops a hole, he discards it, and matches the remaining good sock with a new one. He even admits that now and then he gets out a needle and darns the hole that usually develops in the toe!

Jane Wyman takes her old scripts and cuts them up into pads approximately 4x6 inches. Then she turns them over for use on the blank side. She says they're wonderful for scribbling telephone messages, also for laundry lists.

The fact that Susan Hayward recently won the title of "The Most Beautiful Girl In The World" from the American Beauticians' Congress proves that her economy has paid off, since she does all her own cosmetic chores. She even

applies one of the home permanents when she isn't working on a picture.

Gail Russell always balks at putting out her money for stockings, so she takes elaborate precautions to tan her legs so she won't have to wear any. Guy Madison combines comfort with economy, because his favorite clothes are some left-over Navy tee-shirts and faded jeans. He dresses up only when he absolutely must!

The economy of comely Barbara Bel Geddes is a hangover from childhood days. She says she has always been fascinated with rubber bands and saves every one she can put her hands on. She even switched her newspaper subscription from a daily which was tied with a string to one which came neatly folded and held together with a rubber band.

Ida Lupino is a bear for bathing suit and playsuit combinations, and she always buys these with an eye to possible combinations with items she already possesses. Often she wears a 1941 halter with a 1949 pair of shorts, or vice versa. And, she says she wouldn't think of getting out of the low-price range when she makes her purchases.

Robert Taylor dotes on cigarette lighters, and always shops for the cheapest possible buys. When they go haywire, he repairs them himself. Barbara Stanwyck can't discard nylons which have runs, and sends them down to have them repaired regularly. She thinks this is a throwback to her chorus girl days when her most precious possession was two pairs of hard-to-get stockings.



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9-49

Zachary Scott is one of the legion of string savers, and his pretty wife says he has a stock big enough to start a store. Jane Powell stores away empty gift boxes, ribbons and pretty wrapping paper to use the following Yuletide season. She irons out all the wrinkles. Jane Greer saves all her old clothes and tries to remodel them herself. Recently she bought an old sewing machine, and has been cutting down evening gowns into cocktail skirts. Once she tried to do things with an ermine wrap that was beginning to show its age, but the result was disastrous.

Jimmy Stewart combines two economies in one. His schedule is usually so heavy that he finds little spare time for a haircut, so he discovered that thinning shears are fine for those stray edges of hair that give one what the ad-writers call the "fuzzy-wuzzy" coiffure.

Jennifer Jones saves material for rag rugs, and Virginia Mayo is a candy-box preserver. She refills them with goodies, and distributes them to children on her frequent visits to local orphanages. Marilyn Maxwell is dutiful about the way she matches odds and ends of stationery, and it's not unusual for her friends to get a letter written on blue paper but inserted in a brown envelope!

Among the newcomers, pet economies are a practical necessity. Patricia Neal, who'll soon be seen in "The Hasty Heart" with Ronald Reagan, saves buttons and costume accessories. She's still in the throes of getting together her first complete wardrobe, and these acquisitions come in very handy.

Joan Crawford saves all the cast-off toys and books which belonged to her two older youngsters, Christopher and Christina, for use by the two babies, Cynthia and Cathy. Christopher repairs the toys if they need it and Cathy is an expert with the paste pot when it comes to putting together torn pages. Furthermore, Joan doesn't believe in spoiling children and they receive the same sort of gifts and allowances as children in average American homes.

Gary Cooper likes to think that he saves gasoline by coasting down long hills or mountain trails, and Jean Hersholt follows his *Dr. Christian* characteristics by saving pencil stubs and inserting them into one of those brass holders we've all had in our pencil boxes at school. Brian Donlevy remodels old

furniture, and builds chairs and tables out of barrels. They shape up right handsomely, too.

Betty Hutton is a perfume-bottle saver, and keeps them on shelves in her dressing room. She's also a bug about bobby-pins and once even got up from a formal dinner party at her home to pick up a pin she saw lying on the floor across the room! Dorothy Lamour saves lipstick stubs, compresses them in a jar, and then uses the colorful paste as a rouge-pot.

Eve Arden redecorates her house periodically, but always saves discarded draperies, spreads, and what have you for the time when she will want those same items for a new color scheme. She collects antiques, which she considers an economy because they're a good investment. Eventually she puts them on sale at an excellent profit.

Jeanette MacDonald and Dale Evans are both economists in the hat department. They redecorate their own chapeaux, and Jeanette admits that her favorite has just undergone its seventh rejuvenation. Roy Rogers keeps an eagle eye on anything that might come in handy in his stables, and Vera Ralston is an expert with left-overs after the evening's meal. She's tops in revamping meat dishes.

Every one of these pet economies, as you can see, results in a saving that leaves a few extra coins to jingle now and then. Some, of course, provide substantial revenue, while others offer mainly mental satisfaction. If you feel you're cutting corners by saving strings and rubber bands, the lift you get is worth the extra time it may take.

However, if you should happen to see Katharine Hepburn driving around town in a battered 1941 convertible, don't feel sorry for her because you think her business agent is a stingy man. If you've ever driven in Los Angeles traffic you'll know just exactly how wise she is because if you have dented fenders on an old car you don't particularly care.

But if you're wheeling around town in a shiny new dream and some jerk neatly severs the radiator grill from the car body you feel impelled to rush right down to the garage and have it repaired. When it's a jalopy, you don't give it a second thought, and that kind of thinking saves you—and Hepburn—a neat chunk of dough!

## Give A Thought To Color

Continued from page 47

make a blonde look like a marshmallow. For the blonde girl's suit this Fall, I'd suggest a combination of medium and oxford gray, or two tones of gray men's-wear flannel. If she can afford good red alligator or kid shoes, they would be smart with the gray suit. If she can't she could wear black shoes, a bright red bag and gloves... and a gray and black hat. Another nice combination with her gray suit would be a white blouse, white gloves, black bag and shoes. Then her hat could be royal blue or moss green.

Still another color scheme for her gray suit would be luggage brown shoes, bag and gloves... and a gray hat with luggage trimming.

**The Fair Haired One** looks smartest in a black cocktail dress. It could have a touch of jet beading, or she could wear ropes of pearls with it. She should keep the dress very simple and for material, consider bengaline, or jacquard slipper satin. Any girl who is tall and thin can also wear draped silk jersey. Sheer wool



is another good material for cocktail dresses this Fall and Winter. They can't be detected from silk and they don't wrinkle. Now for a coat to go with these things. In cloth, I'd like to see her wear black, oxford gray or luggage. In fur, gray Krimmer or black American broad-tail would be good.

\* \* \*

**Don't Be Monotonous**, so for some spice in the blonde girl's wardrobe, I'd have a wool dress in a snappy black and white shepherd check and wear a colored suede belt with it. Or, a teal blue wool dress with a matching hat, and black or brown accessories.

\* \* \*

**The Girl With The Light Brown Hair** should use a different color scheme in her Fall wardrobe. A suit in a metallic looking copper tone would be wonderful. That color runs in a wide range, from burnt orange down to bronze. With it she should wear a hat of the same color, or a lighter tone, and black accessories. Her cloth topcoat would be the same color as the suit . . . or black. Unless a girl is very, very slim, she shouldn't wear a belted coat over a suit. Let it have a little swing, but less flair than last season. Beaver is a beautiful fur for a girl with light brown hair. However it's rather expensive, and sheared racoon looks much like it, for much less money. Sheared lamb, dyed brown, is another effective and inexpensive fur.

\* \* \*

**Her Cocktail Dress** could be dull green satin with bronze undertones. Select one with a full skirt and wear it about twelve inches from the floor. Pushed up, three-quarter sleeves are also good for Fall. With that dress I'd wear good jewelry and either black or brown accessories. I don't think it's wise to have shoes dyed to match one dress, if the budget is limited. There are more important ways to spend that money. A draped jersey or felt hat in the same shade of green would be smart. Dot the felt hat with cut gold beads for sparkle.

\* \* \*

**Her Winter Wool** could be Skipper blue, a warm color that is lighter than navy. Let it have a moderately full skirt. I don't go for the pencil slim skirt. It's very impractical, especially for business. And have you ever noticed how awkwardly women walk in them? With that blue wool dress, I'd wear a darker blue hat, navy shoes and bag, and white gloves. The copper-toned cloth coat or the brown fur would be stunning with this blue wool dress.

\* \* \*

**Sometimes It's Sensational** to wear an evening gown that matches the color of your hair. In "Everybody Does It," Celeste Holm has a gold lame gown that brings out the gold of her hair. Champagne is another striking color for the blonde girl. White, however, is just about the loveliest thing she can wear for evening. The girl with very dark hair looks best in a bright colored evening dress, or one of metal cloth with a silver tone. And if yours is the light brown hair, I'd suggest a Fall and Winter evening gown of dark print sprinkled with sequins.

**In A Class By Herself** is the girl with red or auburn hair. She should stay with the subdued, rather than the vibrant colors. She looks best in beige, light gray or black. If she yearns for some color, she can wear a mossy green or a gray blue.

\* \* \*

**Do You Want To Look Different** from everyone else at the cocktail parties this Winter? Find yourself a pastel wool dress and wear it with a tiny feather hat of the same color. Any dark fur coat looks ten times more attractive with a light colored dress. And if you seek a different look in an every day way this Winter, try a heavy white topcoat. It's good for any color worn beneath it. Don't overlook the effectiveness of white in the Winter. A white felt hat and gloves are stunning with black, brown or navy blue wool dresses or suits.

\* \* \*

**And Did You Know** there's much more to color than meets the eye? Learned scientists have written books on its psychological value. They agree that people with vivid personalities should go all out for gay, bright colors. They also claim that people who think they can't wear anything but gray, beige or black, have a certain shyness, a withdrawal, a bit of a fear complex.

\* \* \*

**There's No Doubt About It**, red is exciting, yellow is gay, green and blue are relaxing for the spirit. White can be as stimulating as red, and turquoise blue is dazzling with black. Everyone reacts to color, especially the person who wears it. Some people feel light hearted in white or yellow. Others may find that only red gives them a lift. Some gay young souls find they need black to give them a dignified feeling for business.

\* \* \*

**There's A World Of Pleasure** in color. Learn to enjoy it by wearing it. If you're the cautious type and want to experiment first . . . start with touches of bright colors on your neutrals or black. Pin a big yellow flower on a dark green dress. Try a pink satin blouse with a deep red suit . . . a light blue scarf with a royal blue wool dress.

\* \* \*

**Make A Note Of It** when someone says sincerely, "You look wonderful." You're most likely to hear those pleasant words when you come home from a vacation, or after you've had four good nights of sleep in a row. But vacations come once a year and few people seem to find enough time for enough sleep. The odds are against your chances of hearing that compliment if you work too hard or play too hard. That's when you need color . . . the right color . . . to help you. A touch of pink or white at your neck will make your skin look fresher. If a dusty rose is the only color that puts a glow in your face, wear it, even if the weather is below zero. If your eyes are blue, you're missing a bet if you don't find the exact shade of blue that will make them bluer and brighter. All color is for pleasure and for beauty . . . so why not take the time to test new colors and take them into your life?

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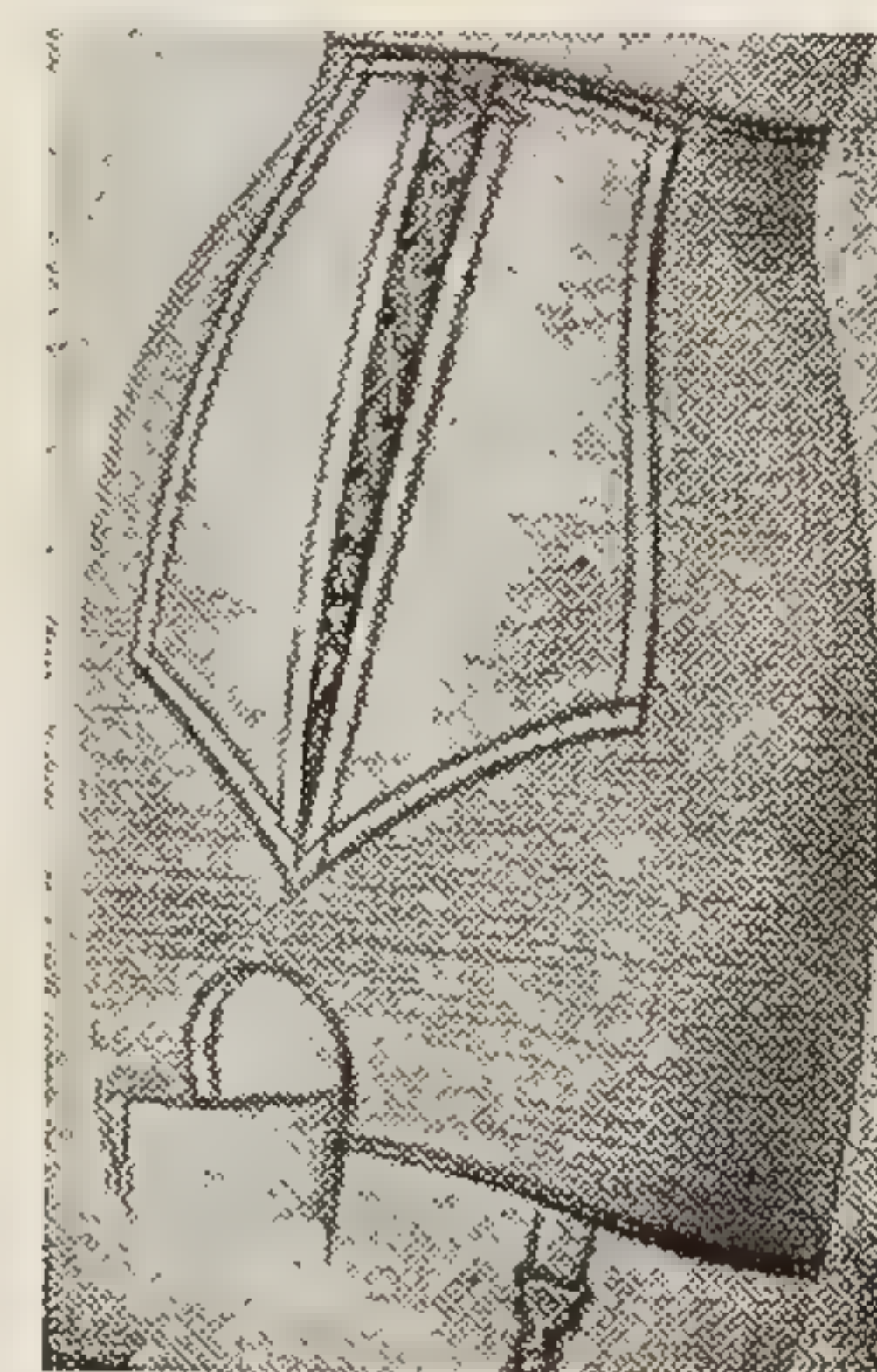
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Roy Rogers

## "A Man Would Be A Fool To Marry Me"

Continued from page 49

as it really is . . . without embroidered organdy or cheese souffle.

If I were to go to the altar under present circumstances, I'd arrive forty minutes tardy because of a last-minute studio call, my hair in a hassel, my quivering frame encased in a T-shirt, blue jeans, anklets and saddle oxfords, and I'd be clutching Sean under my arm.

Sean is my dog, half Kerry Blue and half Hungarian Puli, and his personality is as complex as his genealogy. Although he looks like something left over after a cyclone had maltreated a shag rug, I love him with a profound passion. My first rule for a husband would be: Love me, love my dog.

Knowing Sean as I do, I must admit that this would be very tough for a husband to take.

Our honeymoon would be over the instant the studio called me back for retakes on a picture. It would be impossible for me to make marriage a full-time job, because my motion picture job is currently taking up about twenty-eight hours per day. (*My watch runs fast or I'd never make it.*)

Everyone knows that actresses work hard—no actress lets anyone forget it, and I certainly don't intend to fracture custom—but few people realize how jam-packed every waking hour can be.

I roll out at six, struggle to the kitchen in curlers (*a sight no defenseless man should see*) and brew myself a cup of coffee. I am a member of an uncivilized tribe until I have had my coffee.

Having acquired what is laughingly known as my customary morning good humor, I roar to the studio and present myself, disheveled in T-shirt and jeans, to the makeup department. No one knows how I do it (*me, least of all*) but I always report to the set on time. I am, in theory, a stickler for punctuality. Who steals my time steals a bit of my life, so I refuse to steal even a second of another person's life . . . unless the delay is unavoidable. You can imagine how this insistence upon a schedule would affect a husband who never knew precisely when he would be able to reach home. Particularly since I might not be able to adhere to my timely intentions.

Nearly every girl I know is a good cook; this, I consider a positive prerequisite to marriage. As for me, I have three specialties: I produce a terrific French fried potato. I can break an egg and mangle it in a skillet so that it passes as a scrambled item, and I can brew excellent coffee from an old Roman recipe.

Every sensible person knows that it requires time to study cook books, patience to experiment, and leisure to practice in order to become a good cook. By my own rule that a man has a right to expect delicious food, attractively served, I'm eliminated from being anybody's darling unless his home comes equipped with a built-in cook. How would it sound to answer a tender proposal thus:

"Yes, John, I adore you and I will marry you if you can afford a full-time maid."

Even at this distance I can hear the lad running for the nearest exit.

It is just as well that he left in such a hurry, because—had he stayed—there would have come a night about six weeks later when domestic malice would have broken out, rampant. I would have come home from the studio, exhausted. He would have greeted me at the door with the cheery announcement, "Mother has invited us over for dinner on the spur of the moment. She wants you to meet her dearest friend, Mrs. Whatsis from Mercury Falls."

When I broke into tears and cried, "Tonight I couldn't even answer the telephone if 'Stop The Music' called," John would have taken the next plane to Reno . . . with Mrs. Whatsis, no doubt.

As for prettying up to impress my husband's friends and family with my feminine desirability, it wouldn't work. I'm the tweed kid. My current wardrobe consists entirely of suits. Suits for street wear, suits for afternoon wear, and suits (*satin*) for evening wear. I don't like lace and furbelows; I *do* like the trim-as-a-sail appearance which puts men on their guard. An appearance of sleek competence is a quarantine sign against romance.

As if I hadn't mentioned handicaps enough, I might as well drag out several other anti-romance facts about myself. I'm impulsive. When I'm not working I like to arise at six, as usual, and drive to the beach; there I like to sit for hours and stare at the sea dancing a gavotte. Or I like to hike to the top of one of Hollywood's hills, Sean at my heels, and muse for hours at the misty panorama stretched out below.

I have telephonitis. I have been known to yakkity for an hour, or until someone has had the operator interrupt the conversation on an emergency basis. I'm ashamed to admit that I'm on a party line, so you can imagine how eager my line-mates are to send me a little A-bomb.

I can't endure the sound of a typewriter, it grates on my nerves like fingernails over blackboard. I don't like methodical people who live their lives in pigeon holes and ledgers. I am resentful of being questioned *by anyone* about where I have been, where I am going, or with whom I have had luncheon.

I don't believe in love at first sight, and I am suspicious of a man who hands me a heavy line. I'm also leery of lavish gifts. I understand the gift of a single rose, but I would flee like a suspicious deer at sight of a diamond bracelet. (*This is a joke, of course. Who would be afraid of a diamond bracelet? Answer: me.*)

I play pretty fair tennis; during my high school days I won the amateur woman's singles at Forest Hills. I realize that, according to experts, one sure way to appeal to a man is to let him



conquer you on the tennis court, on the golf green, or at the bridge table—particularly if he views himself as an authority.

I've never been able to throw a game. I have quite as much will to win as the average man has, so it will never be possible for me to slough a match. I'll win if I can, male ego be hanged.

However, I think I'm good enough sport so that if I met a man who could trim me honestly, I would ask him to give me lessons and I'd admire him to the point of losing a love set to him.

I am ambitious. I want to learn, learn, learn. So far I have made four pictures, and I am working in my fifth. "Belle Starr's Daughter," was followed by "Champion," then "The Window" and "Barricade." At present I'm delighted to be working in "Beyond The Forest" with Bette Davis, because she is master of her medium. She has forgotten more than many actresses have ever known, and I feel that she can teach me a great deal.

I have heard it said that men are frightened away by ambitious women. That's too bad, but it would be worse for me to pretend, for the sake of romance, that I'm a chiffon magnolia of a girl when I'm steel springs in blue denim.

What am I saying!

I am scaring me to death.

I must have some love-attracting attributes. Let me think.

Well, no man would have to worry about my budget-balancing ability. When I was a drama student in New York, I lived on twenty-five dollars a week, and saved a bit now and then. Naturally, I

crashed no best-dressed lists, but no one passed me a handout either.

I like to think that my enormous liking for people is an admirable quality, but a husband might not agree. I like all sorts of people, all sizes, shapes, ages, colors, creeds, and states of grace. I talk to everyone, and I learn from everyone. It would be almost impossible for me to be bored because as long as I am with human beings I am entranced, and when I am alone I read; reading is merely being in the verbal, rather than the physical, presence of another person.

Come to think of it, I do have two intensely feminine traits: I love perfume of all kinds, carry a vial in my purse, daub it on all during the day, feel luxurious when I catch the ghost of an exquisite scent. Item two: When I go out on a date, I like to have the man decide where we are going. I admire the lad who is acquainted with a number of quaint restaurants where food and atmosphere are both unique. And so, moving in an aura of my favorite fragrance of the moment, I glory in that clinging-vine experience of entering a candle-lit club on the arm of a stalwart escort.

Yet, all things considered, I must admit the obstacles preventing me from becoming an object of someone's affections are almost unsurmountable.

I have to face it: a man would be a fool to marry me.

Gee, I hope a fool, an ambitious, understanding, companionable, humorous fool, comes along before too many years go by!

## Fourteen Day Reducing Diet

Continued from page 18

tage cheese  
1 piece dry toast—whole-wheat or rye  
buttermilk  
**Dinner:** sweetbreads—broiled  
broccoli  
cauliflower  
lettuce and tomato salad  
tea with lemon  
fresh fruit cup  
**FRIDAY**  
**Breakfast:** 1/2 grapefruit  
2 eggs—boiled or poached  
black coffee or tea  
Melba toast—rye or whole-wheat  
**Lunch:** fish—broiled  
spinach  
cucumber salad  
black coffee  
**Dinner:** calves' liver—broiled  
combination salad  
1 piece dry toast—rye or wholewheat  
grapefruit  
black coffee  
**SATURDAY**  
**Breakfast:** 1/2 grapefruit  
2 eggs—boiled or poached  
black coffee or tea

Melba toast—rye or whole-wheat  
**Lunch:** fresh fruit salad  
Melba toast—rye or whole-wheat  
buttermilk  
**Dinner:** plenty of steak  
celery, tomatoes, cucumber  
black coffee or tea  
fresh fruit cup  
**SUNDAY**  
**Breakfast:** 1/2 grapefruit  
2 eggs—boiled or poached  
black coffee or tea  
Melba toast—rye or whole-wheat  
**Lunch:** 2 hamburger patties  
tomatoes  
grapefruit  
black coffee or tea  
tomato juice  
**Dinner:** chicken—broiled or roasted  
raw cabbage, green pepper,  
celery vegetable salad  
black coffee or tea  
grapefruit

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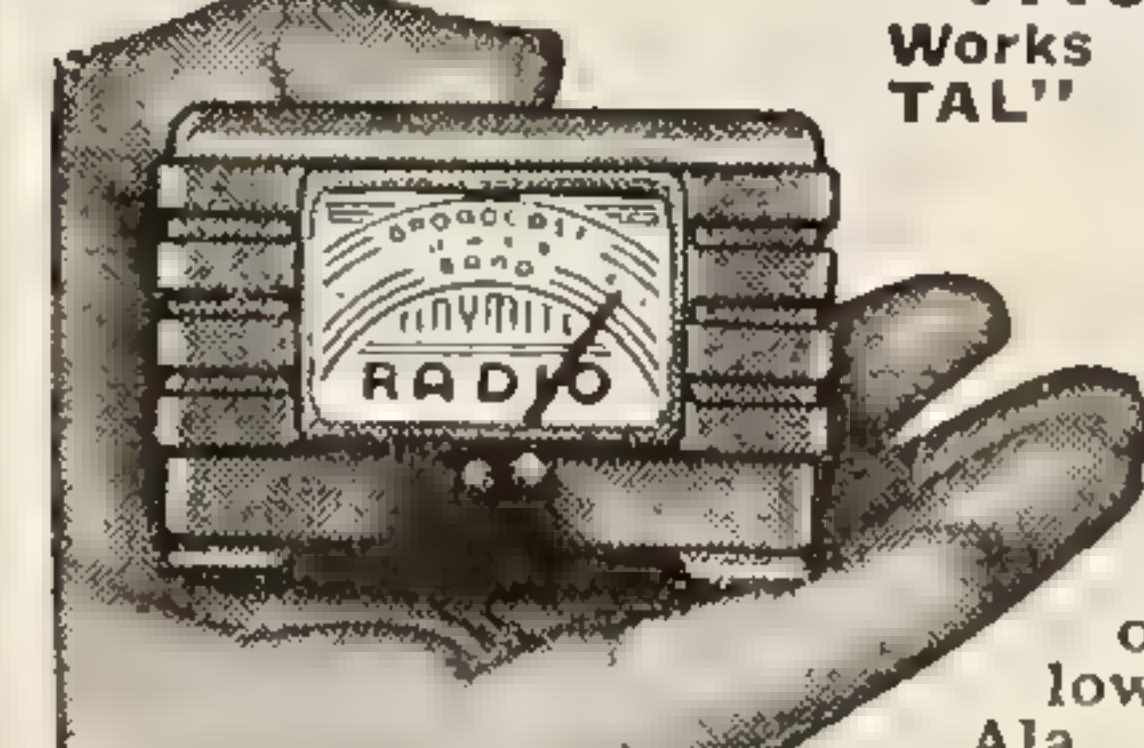
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## Your Guide To Current Films

Continued from page 14

dark blue jacket which doesn't show bloodstains.) Burt Lancaster has seen the jacket on a few occasions and still bears the scars. All this abuse began when Burt accidentally stumbles onto a natural nest of rough diamonds just a few inches underground. Burt doesn't want them, but after Henreid tortures him to disclose the cache, Lancaster is determined to get the diamonds even though they rightfully belong to the owner of the field, Claude Rains. Rains, unlike Henreid, tries a subtler form of finding out where the diamonds are. He hires Corinne to get the information from Burt. Everyone gets what they want—with certain interesting variations, and Henreid hangs up his blue jacket permanently. Corn is prevalent and the impossible is always happening but if you resign yourself and relax, it can be lots of fun.

### You're My Everything (Technicolor)

20th Century-Fox

NATURALLY, with Dan Dailey there's got to be some mighty fine music and dancing, not to mention a plot to hang them on. The plot hinges on song-and-dance man Dan's marriage to Anne Baxter, daughter of a Boston professor. When Dan is beckoned to Hollywood, Anne, for the lack of anyone else around, helps Dan out in his screen test. The producer likes the test fine, only it's Anne he wants to sign up—not Dan. She doesn't like the idea, but Dan talks her into it and before long Anne is the sweetheart of silent movies. Watching Anne as the low-waisted, shingle-coiffed siren is total hilarity. Then, when "talkies" come in, Anne fades from the scene and Dan takes over as a dancing star of sound films. Meantime, Mrs. Dan has become the mother of a bouncing baby girl who does off to Buffalos and emotes even before she's cut her eye teeth. By now, the movie industry is saturated with musicals and Dan exits to take himself and his family to a California ranch. A few more years pass happily until Dan sees an opportunity to get his little girl into pictures. Against Anne's wishes, the child is signed to a contract. She loves acting and is a sensation but Anne still can't see it. She takes the child and leaves Dan. Ann Revere, as Aunt Jane, finally gets things straightened out with New England directness. Well, that was one family which wound up with three stars even before the reviews came out.

### Take One False Step Universal-International

THE past has a habit of coming back to haunt you when you least expect it, as William Powell discovers. A staid professor interested in founding a new university, Powell runs into Shelley Winters, a discontented beautiful blonde he courted back in the old days when he

was a gay dog in an Army uniform. Shelley thinks Bill is the same old Bill and invites him over for a reunion. Happily married, Bill resists her advances but nevertheless gets dragged into a gosh-awful mess when Shelley disappears amid clues indicating a violent end. Facing a scandal which will ruin the chances for the university, Bill realizes he has to find the body and clear himself before the police learn he was the last person to see Shelley alive. His first wrong step is getting himself bitten by a huge police dog in a knock-down-drag-out fight. It isn't until he's on his way to San Francisco that he learns the dog had rabies. Of course, he can't get treatment without bringing the cops down on his head, so he just hopes and prays he'll solve the mystery in short order. There's quite a bit of suspense and humor here and it's Bill Powell at his sleuthing best.

### Johnny Allegro Columbia

GEORGE MACREADY is one of those peculiar intellectuals who turns his genius toward crime. Though he resides on an island off the coast of Florida, with only a few henchmen to keep him company, the T-men are hep that something's going on which isn't quite cricket. To find out just what this is, they latch onto George Raft, an ex-racketeer and escaped convict, currently engaged as a flowershop proprietor courting Nina Foch, who is their Number One lead. A phony killing is rigged up and Nina, thinking George killed to save her, takes him to the island. Macready is a cagy codger, but Raft is cagier and the traps they set for one another aren't recommended as parlor tricks. Another twist is Macready's penchant for hunting game with a bow and arrow—why, it's enough to make one quiver! As if Raft hasn't enough on his hands, he discovers that Nina's connection with Macready is quite a bit more than merely a nodding acquaintance. How Raft deals with Macready and saves the USA from going bankrupt makes up the remainder of the picture. You might—if you're given to such comments—say this is full of arrow escapes.

### Red, Hot And Blue Paramount

NO ONE stands a chance against Betty Hutton, not even a gang of hefty gunmen and it's a good thing she can take care of herself. A budding actress who will stop at nothing to get on the stage, Betty certainly gets herself chin deep in hot water. Her beau, Victor Mature, a serious-minded director of a little theatre group, has a rugged time of it trying to keep her out of harm's way and on the straight and narrow. Even he is helpless, however, when she witnesses the bumping off of a racketeer and gets kidnapped by the



dead mobster's gang who wanna know who kilt da boss? Incidentally, Frank Loesser, the composer, as *Hair-Do Lempke*, is terrific playing a music-loving gangster and Betty was never more violent and unrestrained—that final scene is a dilly. Full of Broadway talk and characters, the atmosphere and action have a habit of getting out of hand which confuses matters, but since it's all in fun—why be picky?

### Any Number Can Play MGM

**B**ECAUSE his father, Clark Gable, operates a gambling casino, young Darryl Hickman has an idea that Clark isn't worth a good gosh-darn. He doesn't bother to hide his feelings leaving Alexis Smith and Clark a miserable pair of parents. With a son like that, it's no wonder Clark develops a heart condition and is ordered by his doctor to fade out of business if he doesn't want Death moving in as croupier. Clark doesn't tell his family and continues to work in order to take his mind off Darryl. Then, Alexis gets the bright idea that maybe if the lad saw how Clark ran the casino, perhaps he'd understand his father better. Darryl is duly impressed when he watches Clark win a poker game honest and above board—aw, c'mon, kid, it happens lots of times. All that money piled up on the table in front of Clark is a natural temptation for a pair of gunmen and they heist the joint, but before they make a getaway the team of Clark and Darryl put an end to that nonsense. After the gunmen are dispatched, Clark proves himself in still

another way to his son which only goes to show that sometimes dishonesty is the best policy. The cast, in addition to the stars, is excellent: Audrey Totter, Mary Astor, Frank Morgan, Wendell Corey and Lewis Stone.

### The Big Steal RKO

**W**ITH authentic Mexican background, set in and around Tehuacan, Robert Mitchum should be very content taking in the scenery with a lovely companion such as Jane Greer. Instead, he's hot on the trail of a \$300,000 Army payroll. An Army lieutenant, Mitchum was robbed of the payroll and Captain William Bendix accuses him of absconding with the funds. Before Bendix can snap the handcuffs on Mitchum, Bob has the captain flat on his back and while opportunity is with him, escapes. On the loose, he traces the missing payroll to Patric Knowles and the chase through Mexico starts with Knowles leading. The trail eventually ends at an isolated mountain ranch where Bob and Jane are captured which gives them a ring-side seat at some veddy interesting happenings: They see the money turned over to an international crook, and the sudden appearance of the "brain" behind the robbery. Everything gets quite frantic because the "brain" is bent on wiping out the whole kit and kaboodle of witnesses, but Jane, stout girl, shows that she's more than worthy of Bob's affections. A well done mystery with plenty of action and suspense.

### Gossip In The Lobby

Continued from page 10

*Party Of The Month: When Adrian, the famous dress designer, and Janet Gaynor entertain, the unexpected is always—expected. Like the time their guest of honor was a snake charmer and her python! Well, recently the Adrians returned from an African safari. They had gifts of native jewelry for some of those who were invited for dinner. But for very special friends, Adrian magnanimously presented shrunken human heads—about the size of a small orange! It seems it's an old African custom.*

—O—  
"Watch what happens when we do the next scene," Bill Lundigan warned us, when we visited him on the set of "Pinky." "They don't pay any attention to Jeanne Crain and me, because Fanny gets the star treatment!" Sure enough, they combed out Fanny's silken locks. They sprayed her all over with perfume and practically carried her on the set. To relieve your suspense, gentle reader, Fanny is the most glamorous goat in Hollywood. She can laugh and cry and her eyelashes are longer than Marie Wilson's!

—O—  
Long before you read this, Angela Lansbury will be Mrs. Peter Shaw. They'll be married in the Bowe's Church in London, where Angela's father and grandfather worshipped as children. Up-

on their return to Hollywood, Peter automatically becomes a landlord. He designed and built a housing unit, which is fashioned for newly-married couples trying to get a start in life. The rent is reasonable, that is.

—O—  
So help us, the cast and crew were close to tears the day they wound up production on "Come Be My Love." Ann Blyth says that working for and with Robert Montgomery (he directed the picture, too) was the happiest experience of her career. When everyone got together and threw a farewell party, they presented Bob with a plastic egg on which each person had signed his name. Because he was such a "good egg"—in case you don't catch on!

—O—  
Yes, the Hollywood world is changing, too. There was a time when any star would have rebelled against a role like Claudette Colbert's in "Three Came Home." Missy C, however, was wise enough to realize that to be convincing, she must look like a prisoner in a Japanese concentration camp. Not only does she appear minus makeup, chic clothes and smart hairdo, that "best side" was also sacrificed for the camera. As a result, Claudette has never been better.

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